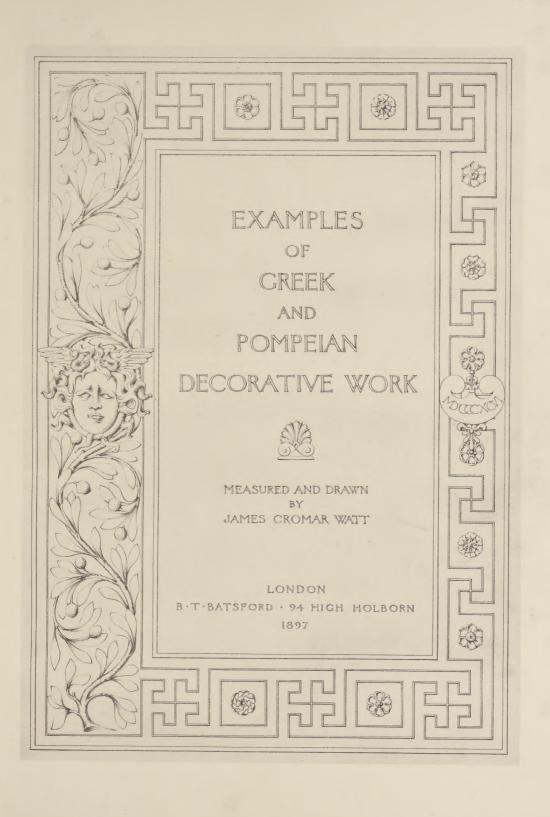
MISSIN EXAMPLES OF GREEK & POMPEIAN DECORATIVE WORK





WATT (J. C.). Examples of Greek and Pompeian Decorative Work, measured and drawn by J. C. Watt.
Roy. folio, with 60 plates; cloth. 1897







TO

SIR EDWARD J. POYNTER

PRESIDENT OF THE ROYAL ACADEMY OF ARTS

IN GRATITUDE FOR ENCOURAGEMENT IN ADMIRATION OF HIS ACHIEVEMENTS



THE collection of drawings here published is the result of a study, made during the spring of 1893, of Greek and Pompeian decorative work at Athens and its neighbourhood, Palermo, and Naples.

In order to express, in some measure at least, the delicacy of design and the wonderful precision of execution characteristic of Greek work, the author has striven in the first place for accuracy of drawing. Whenever possible, the objects have been drawn full size; and in all cases every care has been taken to retain the exact form of the originals. Shading has been omitted, except when the form could not otherwise be expressed.

Instead of attempting to discuss a collection of works so various—to do which adequately would demand an essay of considerable length—the author has decided to limit his remarks to occasional notes in the list of plates when any point not sufficiently explained in the plates themselves requires elucidation.

The plates, with the exception of Nos. 8 and 20, have been photographed the same size as the original pencil drawings.

JAMES C. WATT.

Aberdeen, November, 1897.



Ι

ETAILS of the Pedestal of the Nike of Pæonios; white marble; Olympia.

Erected about 420 B.C. The cornice and base remain, also six of the intermediate blocks. The second stone from the top contains a sinking, probably for attaching a bronze shield. The square sinking which runs round the base immediately above the grey marble plinth, may possibly have been filled with a bronze moulding. The figure is drawn from the restoration by Grüttner.

- 2. Sections of Cornices and Bases of Pedestals for statuary; white marble; OLYMPIA.
- 3. Cornice; white marble; National Museum, Athens.
- 4. Ornament, full size; incised and moulded; white marble, with traces of painting; Acropolis, Athens.
- 5. Archaistic bas-relief on Chair, bearing the inscription, "(Chair of) Priest of Dionysos Eleuthereus;" white marble; Theatre of Dionysos, Athens.
- 6. Ornament; white marble; Erechtheion, Athens.
- 7. Ornament; white marble; Erechtheion, Athens.

 The sections are similar to those on plate No. 6.
- 8. Ornament; white marble, from Lykosoura; National Museum, Athens.

 The developed enrichment of a moulding of convex section. Part of this drawing had to be made from memory; it may therefore not be altogether accurate.
- 9. Ornament, full size, from a sepulchral monument; white marble; National Museum, Athens.
- 10. Ornament; white marble; Acropolis Museum, Athens.

 A late adaptation from the cyma of the north door of the Erechtheion.
- II. Cyma, half full size; painted terra-cotta; from the Leonidæon, Olympia.

 The palmette fits into a triangular space left between the upper corners of the horizontal blocks.

- 12. Developments, full size, of painted ornament on terra-cotta cornices; Olympia.
- 13. Development, full size, of painted ornament on terra-cotta cornice; OLYMPIA.
- 14. Development, full size, of painted ornament on terra-cotta cornice; Olympia.
- 15. Ornament, full size; painted on white marble; Acropolis Museum, Athens.
- 16. Ornament, stamped in terra-cotta; National Museum, Palermo.
- 17. Antefixa; terra-cotta; Acropolis Museum, Athens.
- 18. Acroterion; white marble; OLYMPIA.
- 19. Top of Stele; white marble; Museum, Piræus.
- 20. Stele, with the inscription "Aristogeiton son of Nikios from Alopeke;" white marble; National Museum, Athens.
- 21. Upper part of Stele, with the inscription "Aeschines son of Apolexis of the Anagyrasian deme;" white marble; Museum, Piræus.
- 22. Upper part of Stele, with the inscription "Telemachos son of Spoudokrates of Phlye;" white marble; National Museum, Athens.
- 23. Part of the base of a three-sided candelabrum, half full size; white marble; Palace of the Conservatori, Rome.

The rest of the candelabrum dates from the time of the Renaissance.

- 24. Two lion-head Antefixæ, carved in travertine, originally covered with a thin coat of stucco and painted; National Museum, Palermo.
- 25. Capital; white marble; from the Inner Propylæa, Eleusis.

Owing to the recent discovery of one of the angle heads, it has been possible to represent the ornament in a complete state. Previously it was drawn either without the head or with a conjectural restoration.

- 26. Capital from Epidauros; white marble; National Museum, Athens.
- 27. Archaic Ionic Capital; white marble, with painted enrichments; Acropolis Museum, Athens.

One side only of the capital bears the carved leaf enrichment; possibly its original position was in antis.

- 28. Ionic Capital; white marble; OLYMPIA.
- 29. Ionic Capital; white marble; Acropolis, Athens.

- 30. Ionic Capital; white marble; near the Acropolis, Athens.
- 31. Two Ionic Capitals; the upper (? from Acragas) in terra-cotta, and the lower (? from Selinus) in white marble; National Museum, Palermo.
- 32. Three Ionic Capitals; originally covered with stucco and painted; two in the National Museum, Palermo, and the third in the Basilica at Pompeii.
- 33. North end, restored, of the Triangular Forum, Pompeii.
 Built of travertine, and originally covered with stucco.
- 34. Details, north end of the Triangular Forum, Pompeii.

 In order to get the cornice within the plate it was necessary to place the drawing obliquely on the paper.
- 35. Two Ionic Capitals; originally covered with stucco and painted; Pompell.
- 36. Two Capitals; POMPEH.
- 37. Side elevation of the Tomb of the Garlands, Pompeil.

 The drawing shows the entablature replaced.
- 38. Altar; travertine, originally covered with stucco; in the Temple of Æsculapius, Pompeii.
- 39. Two table supports; white marble; POMPEII.
- 40. Six examples of Opus Signinum Pavement; Pompeii.
- 41. Vase; white marble; National Museum, Naples.
- 42. Candelabrum, or lamp stand; bronze; National Museum, Naples.

 This and the following examples of candelabra are remarkable for extreme delicacy of contour and excellence of workmanship.
- 43. Candelabrum, or lamp stand; bronze; National Museum, Naples.
- 44. Candelabrum, or lamp stand; bronze; N_{ATIONAL} M_{USEUM} , N_{APLES} .
- 45. Candelabrum, or lamp stand; bronze; National Museum, Naples.
- 46. Candelabrum, or lamp stand; bronze; National Museum, Naples.
- 47. Candelabrum, or lamp stand; bronze; National Museum, Naples.

 This candelabrum has a sliding shaft, by means of which its height may be varied. The three feet are so arranged that they can be taken apart for convenience of transport.
- 48. Candelabrum, or lamp stand; bronze; National Museum, Naples.

- 49. Candelabrum, or lamp stand; bronze; National Museum, Naples.
- 50. Candelabrum, or lamp stand; bronze; National Museum, Naples.
- 51. Ornaments in bases of bronze candelabra; National Museum, Naples.
- 52. Stand for two Statuettes; bronze, inlaid with silver and copper; National Museum, Naples.
- 53. Four bronze lamps; National Museum, Naples.
- 54. Two braziers for charcoal; bronze; National Museum, Naples.
- 55. Tripod Altar; bronze; from the Temple of Isis, Pompeii. National Museum, Naples.
- 56. Details of above.
- 57. Details of above.
- 58. Vase; bronze; National Museum, Naples.

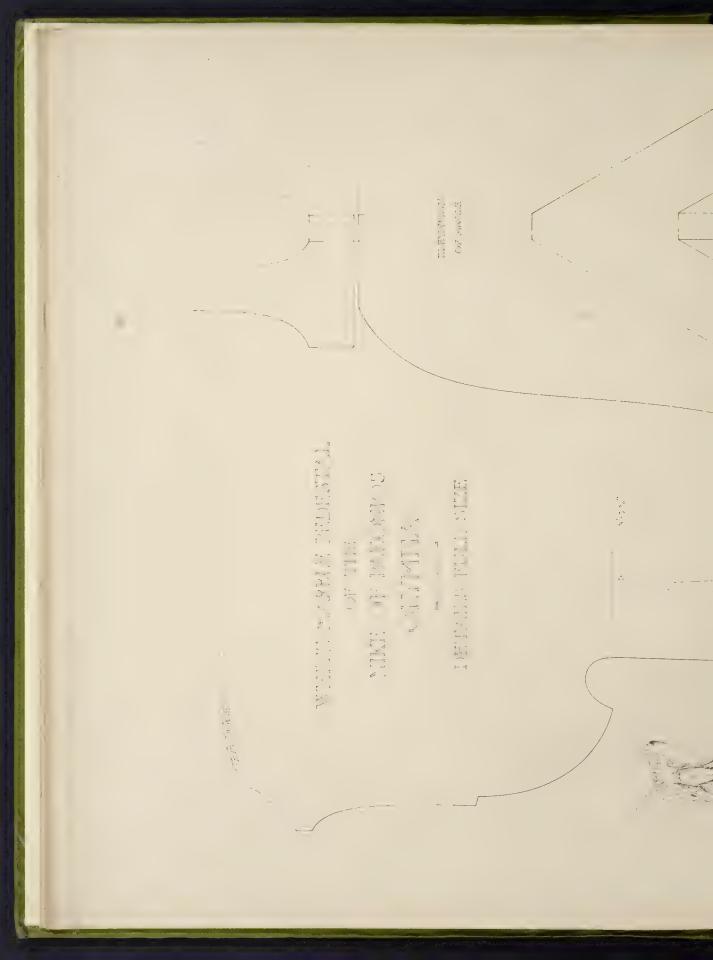
 The heads at the bases of the handles are inlaid with silver, and are each supported by two marine creatures resting their paws upon an octopus. The handles have each a core of iron about three-sixteenths of an inch in diameter.
- 59. Vase; bronze; National Museum, Naples.

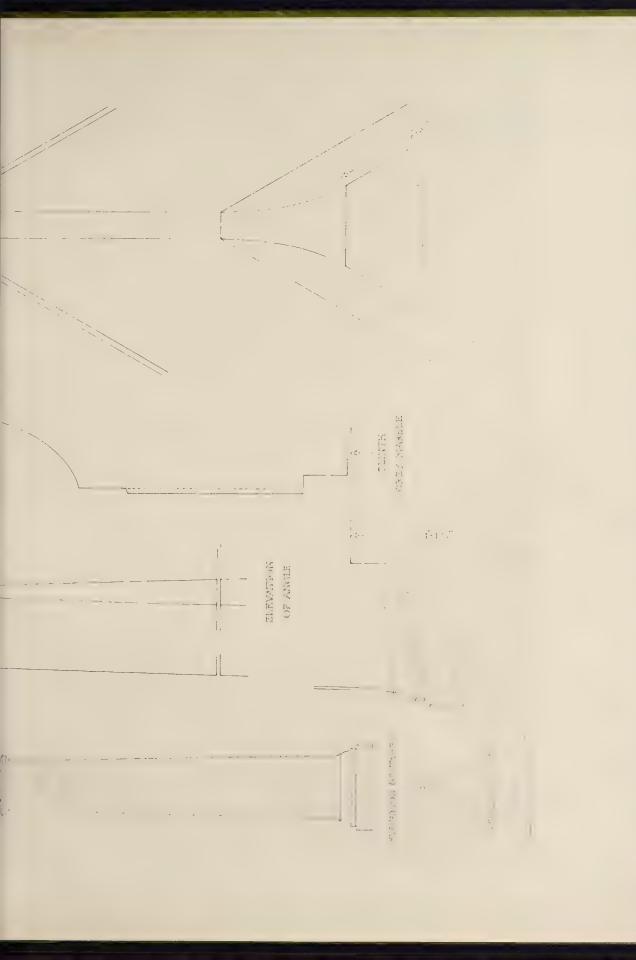
 An archaistic head of Medusa is at the base of the upper handle. Each of the side handles is formed by two archaistic nude figures.
- 60. Study of olive and myrtle.

 These plants, conventionally treated, are so

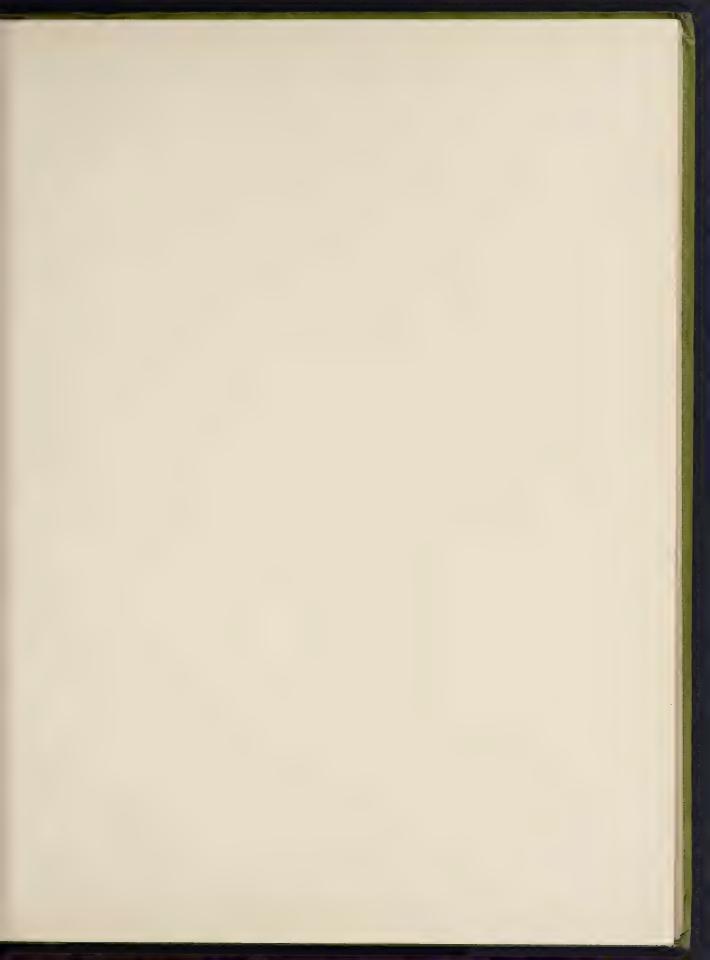
These plants, conventionally treated, are so frequently met with in classic art, that a careful study from nature may be found interesting for purposes of comparison. See title page and plates Nos. 45 and 52.

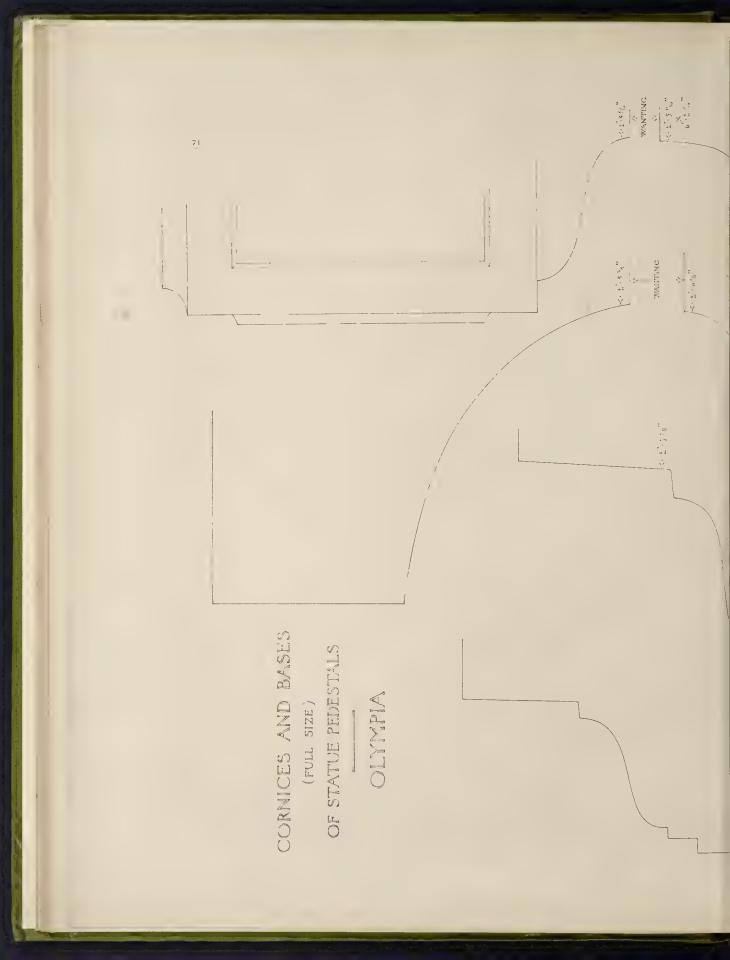


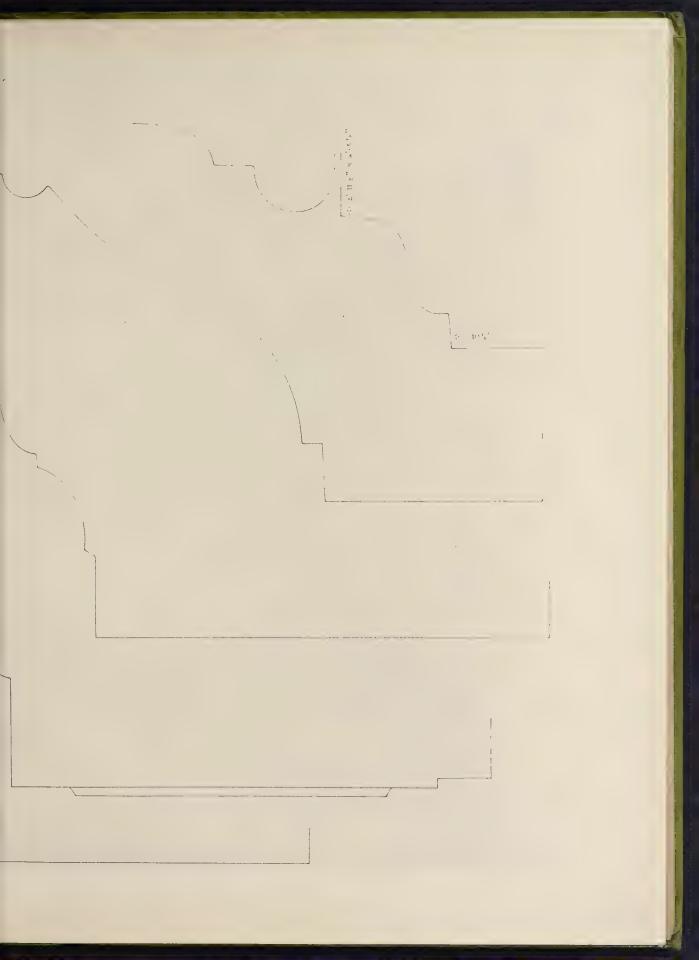




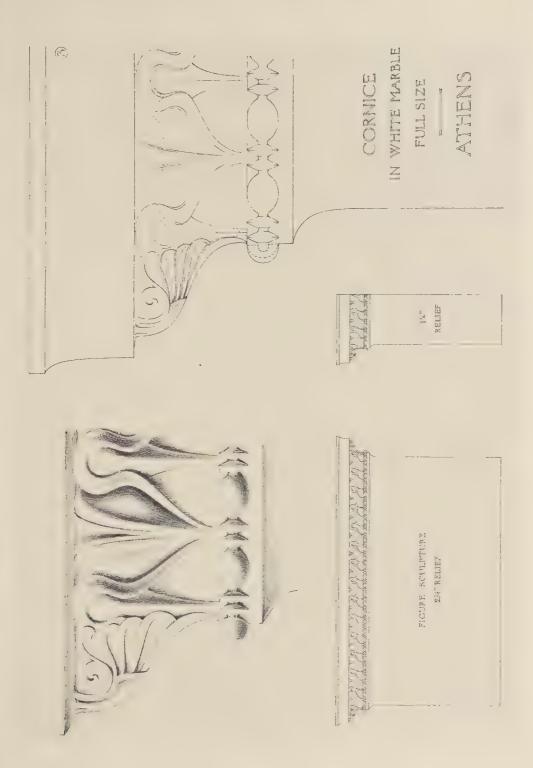


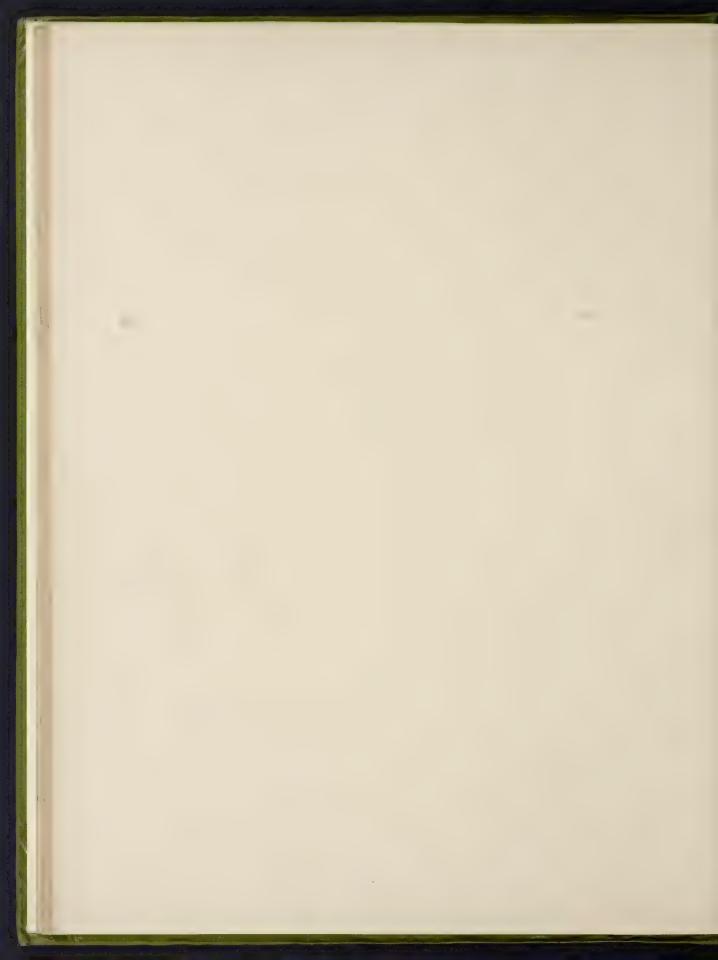






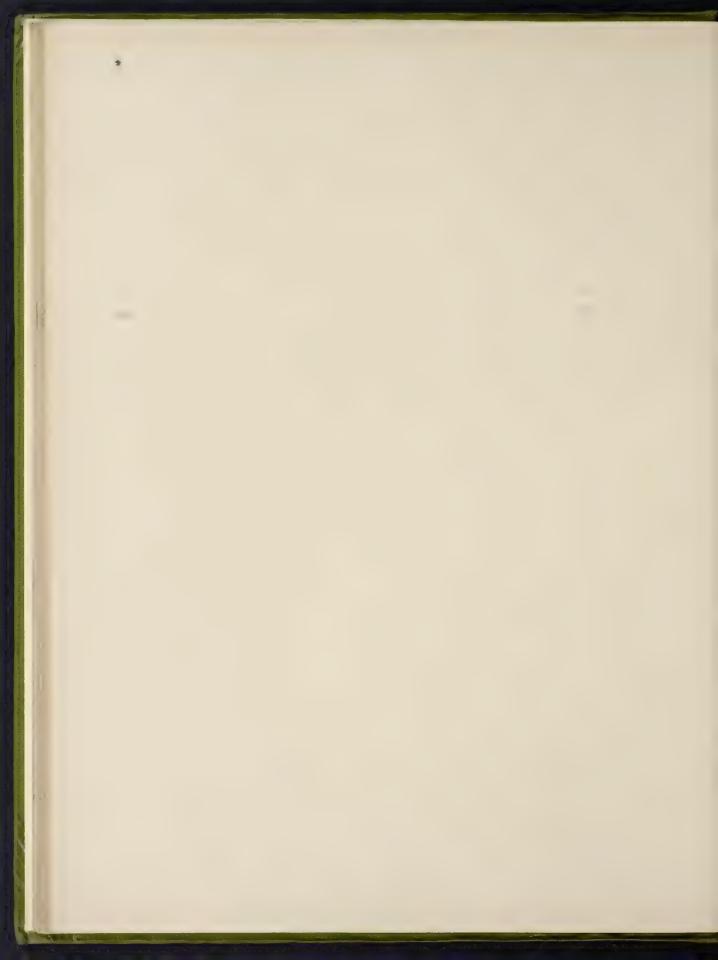






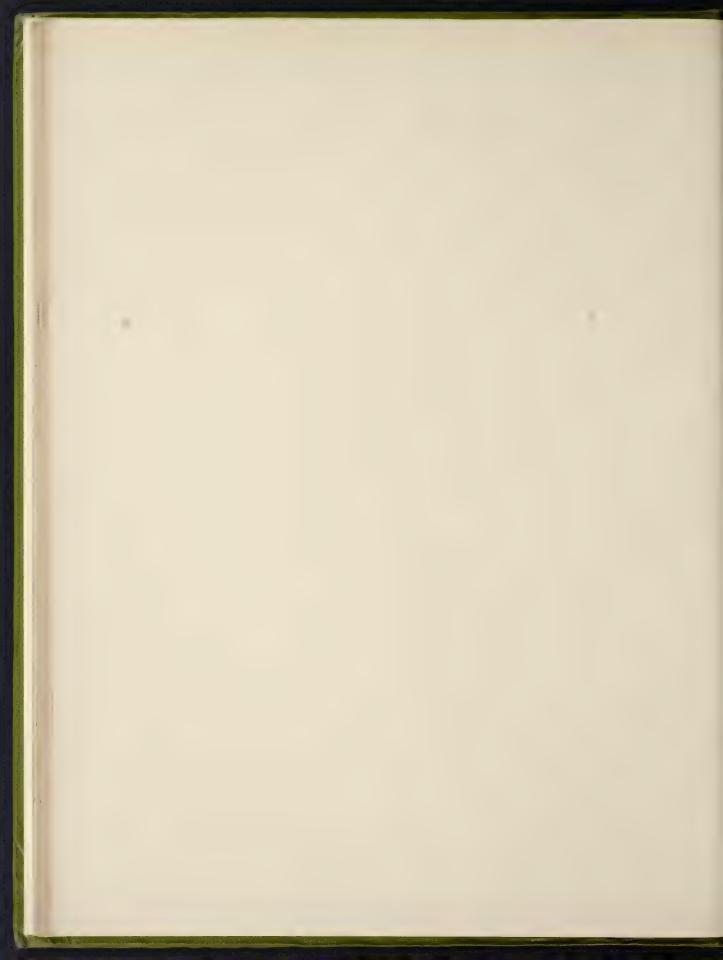


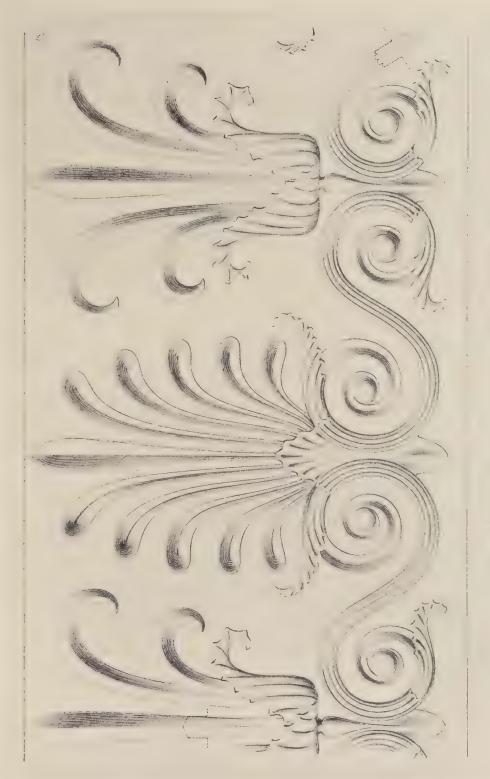
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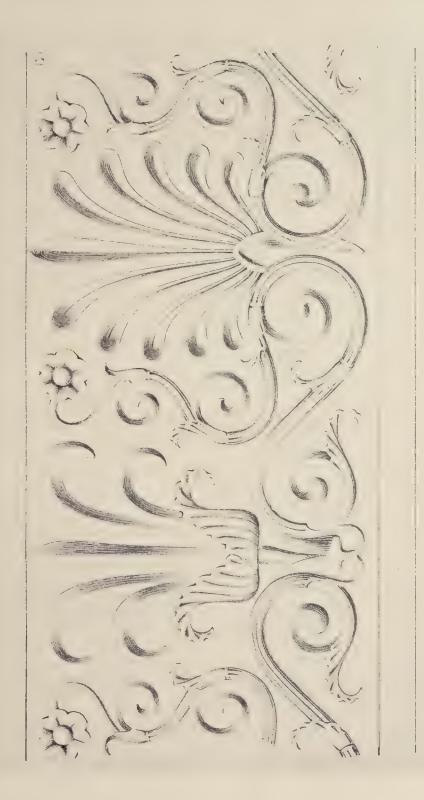


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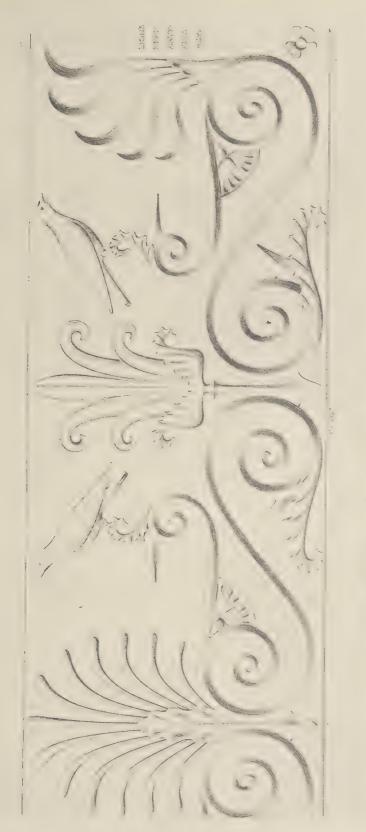






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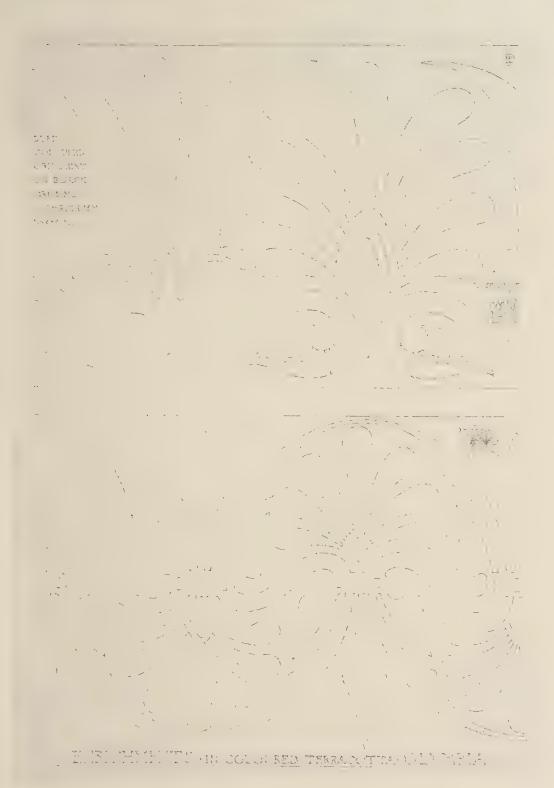


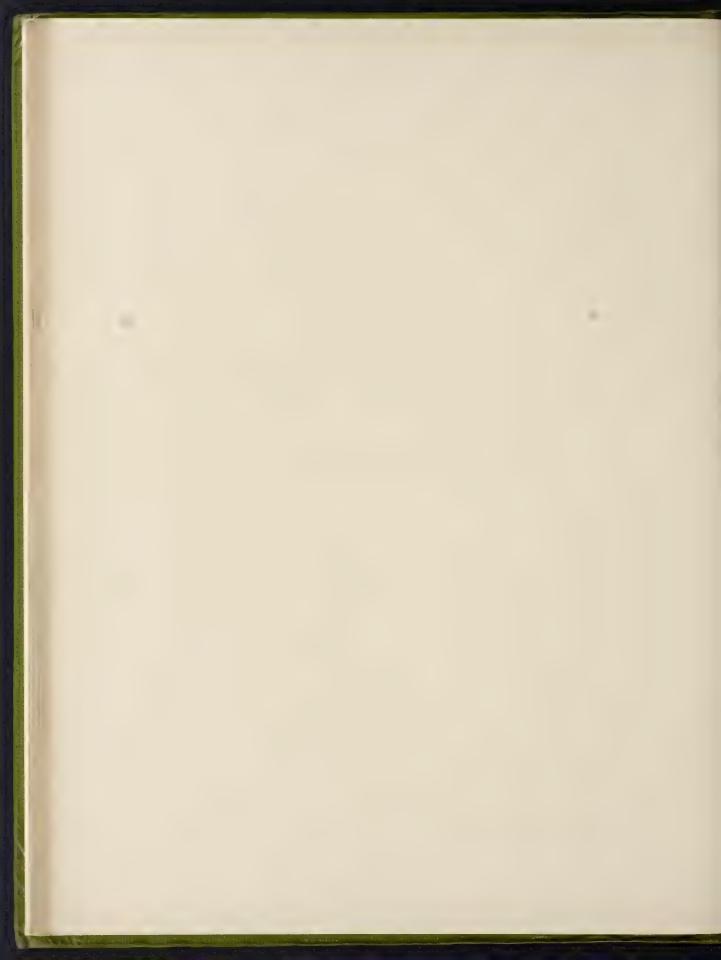
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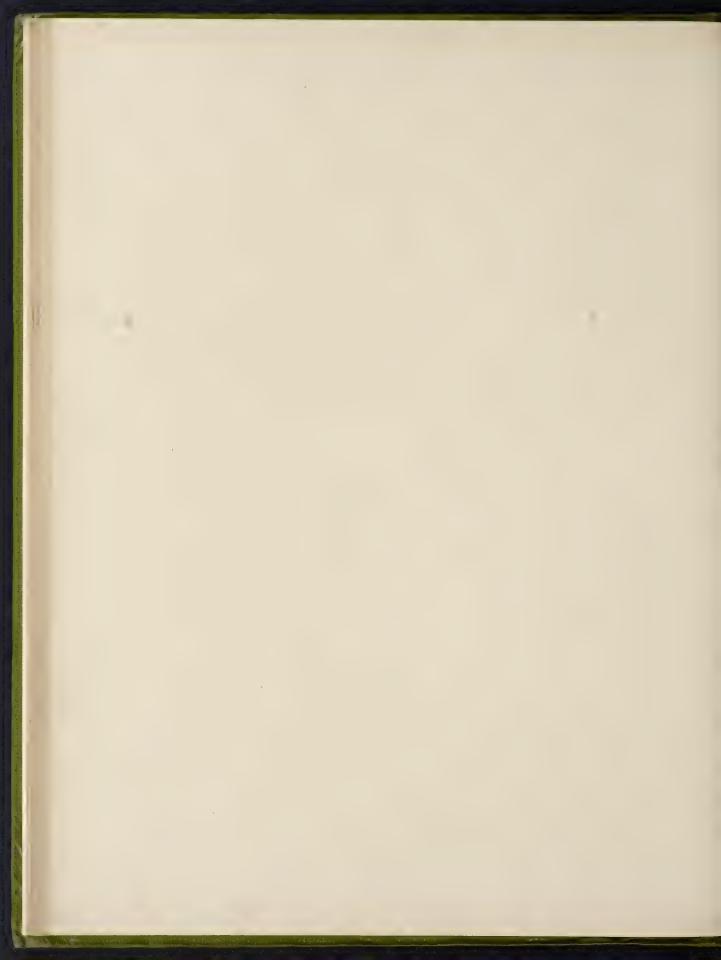






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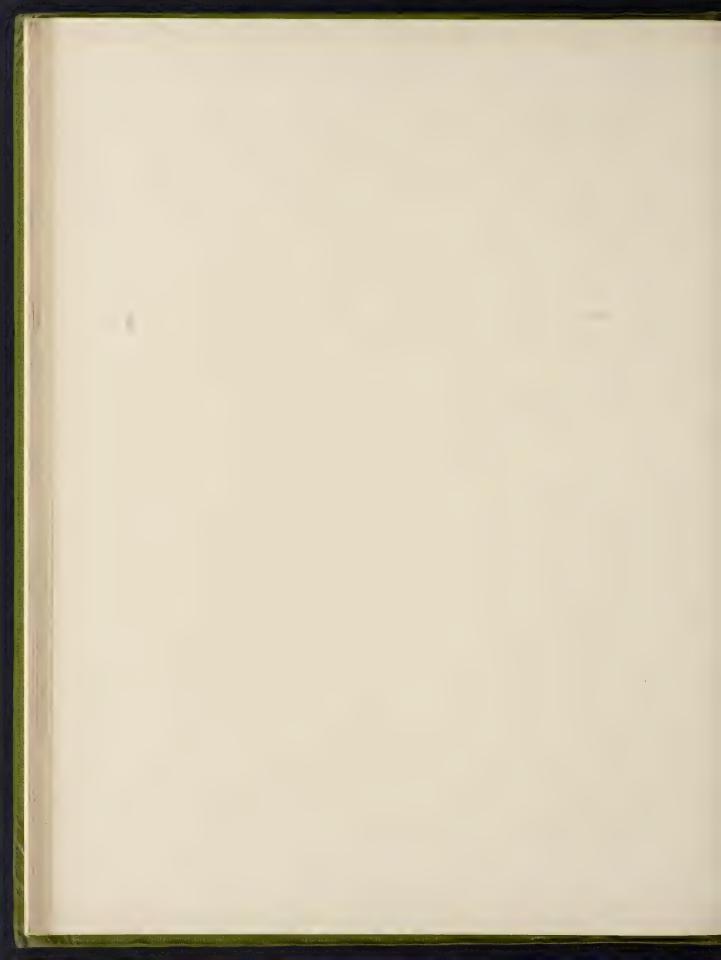


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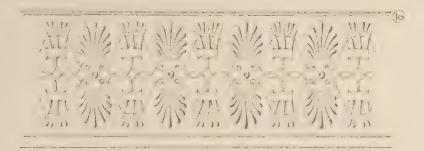




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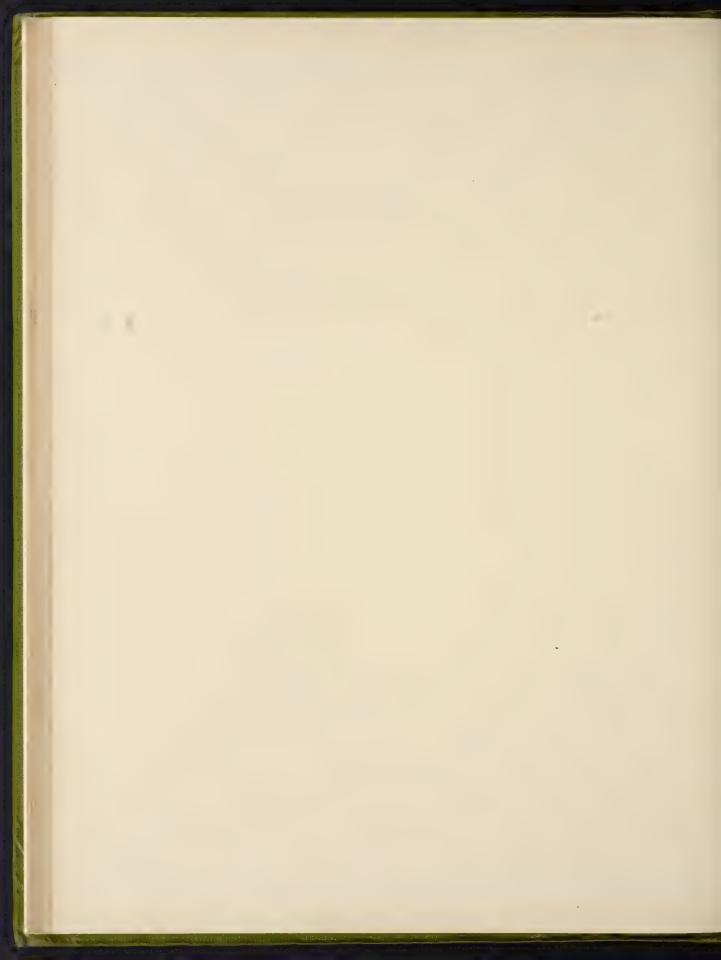


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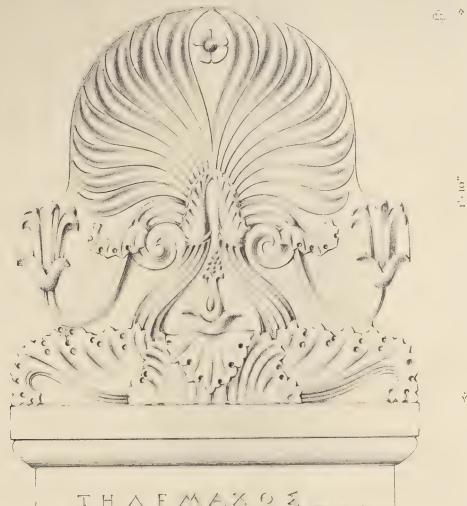




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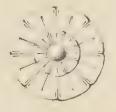
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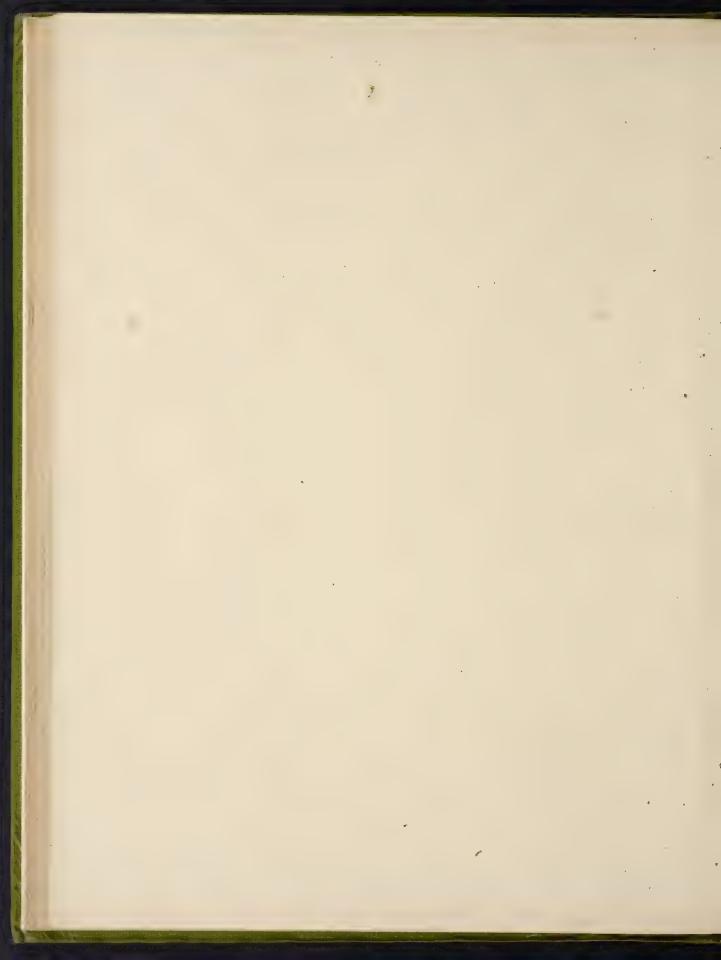
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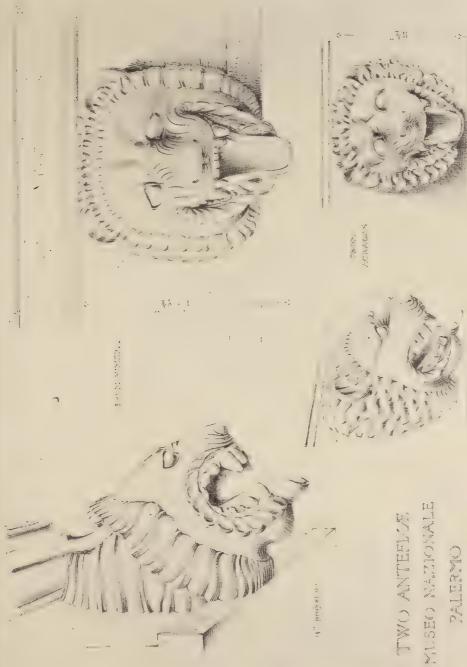
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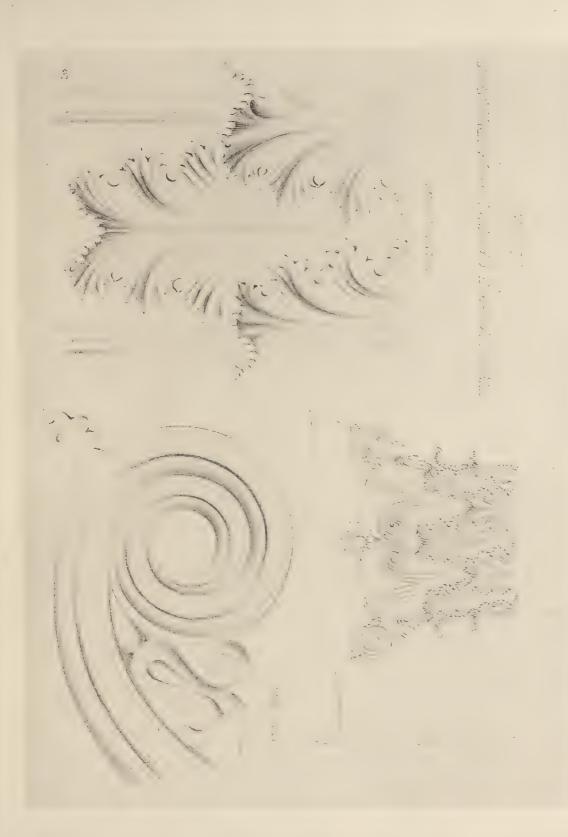




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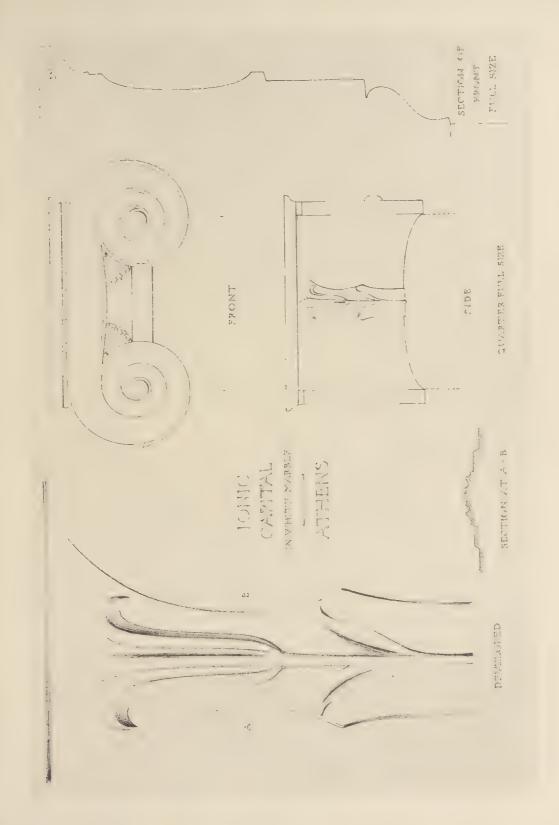
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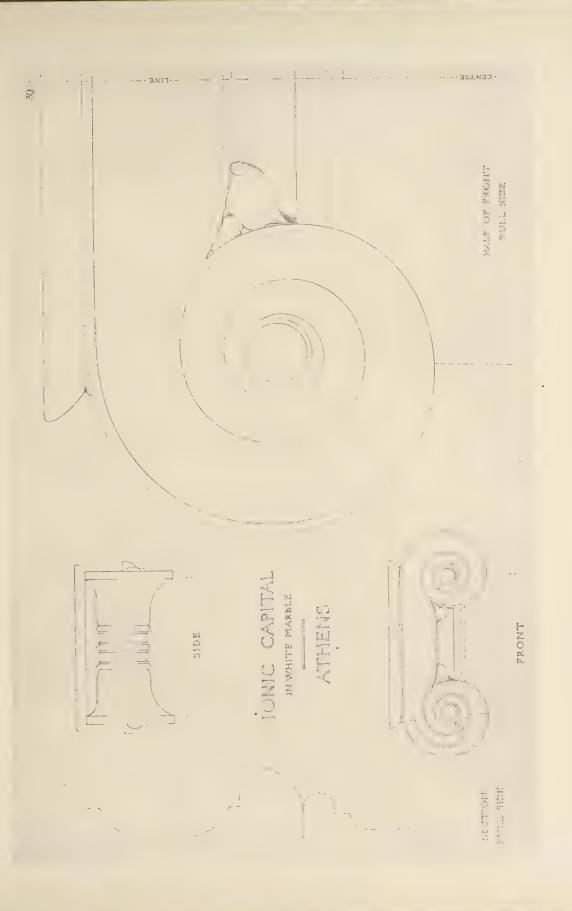
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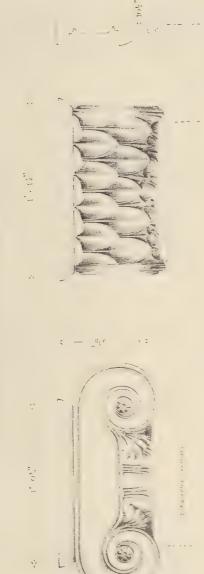






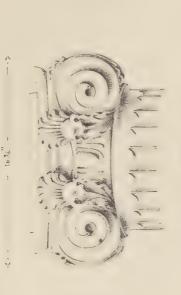


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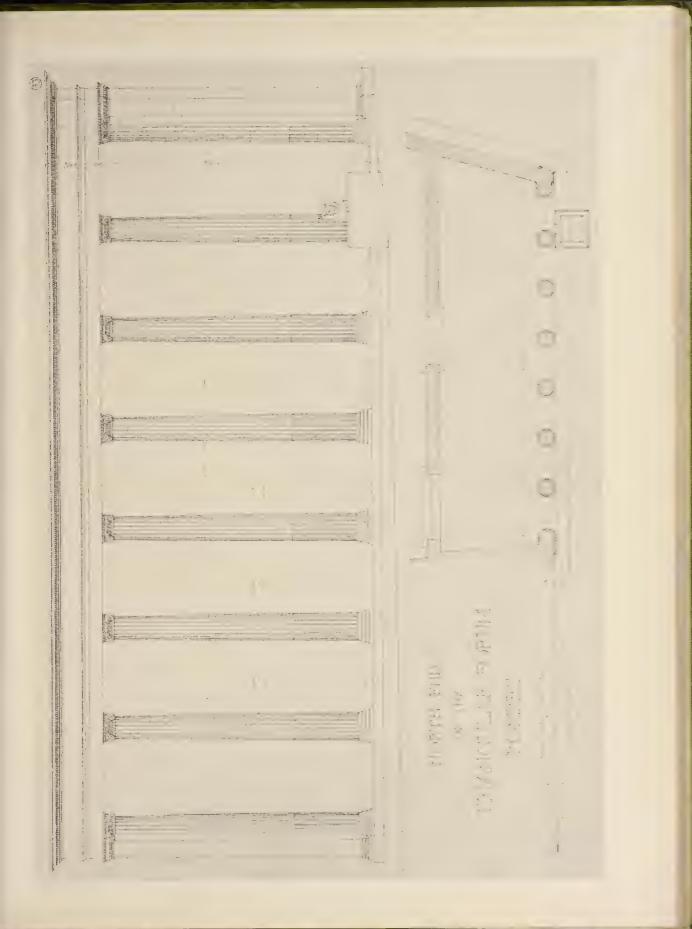


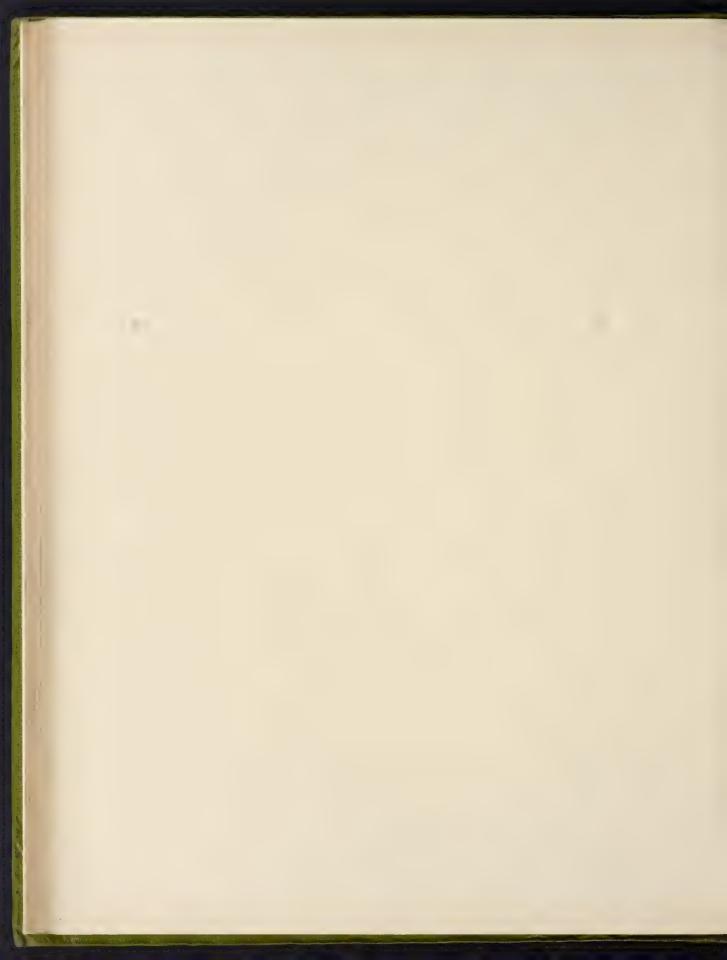
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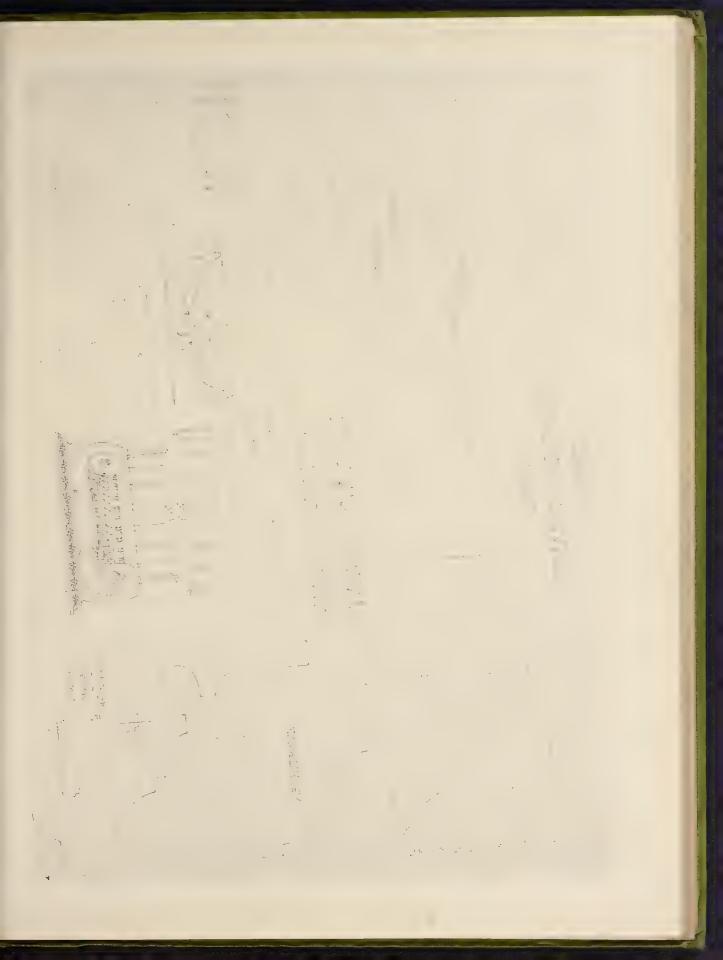
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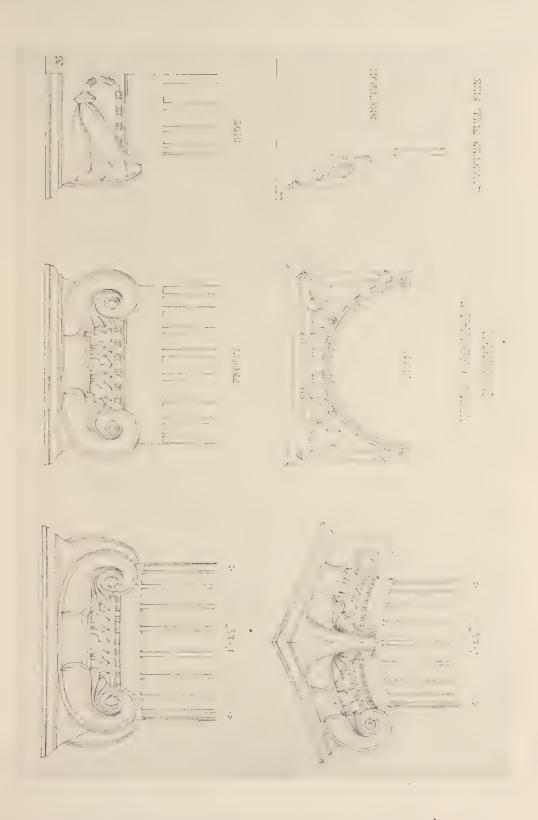




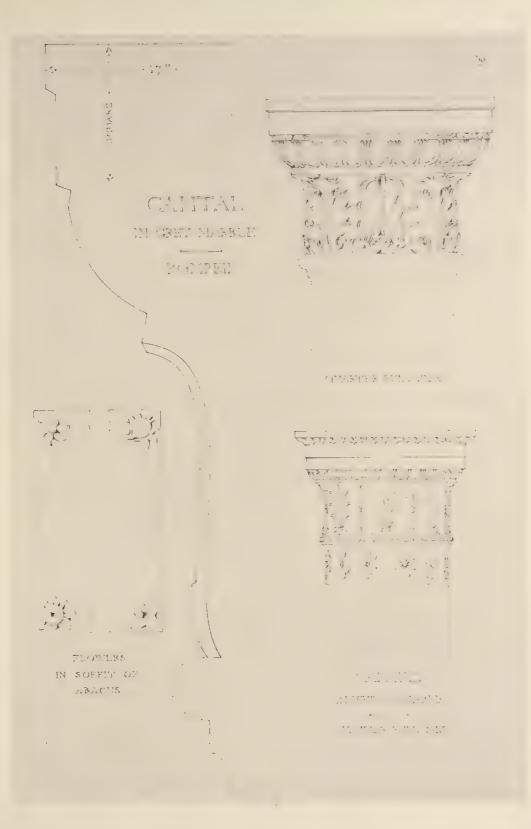


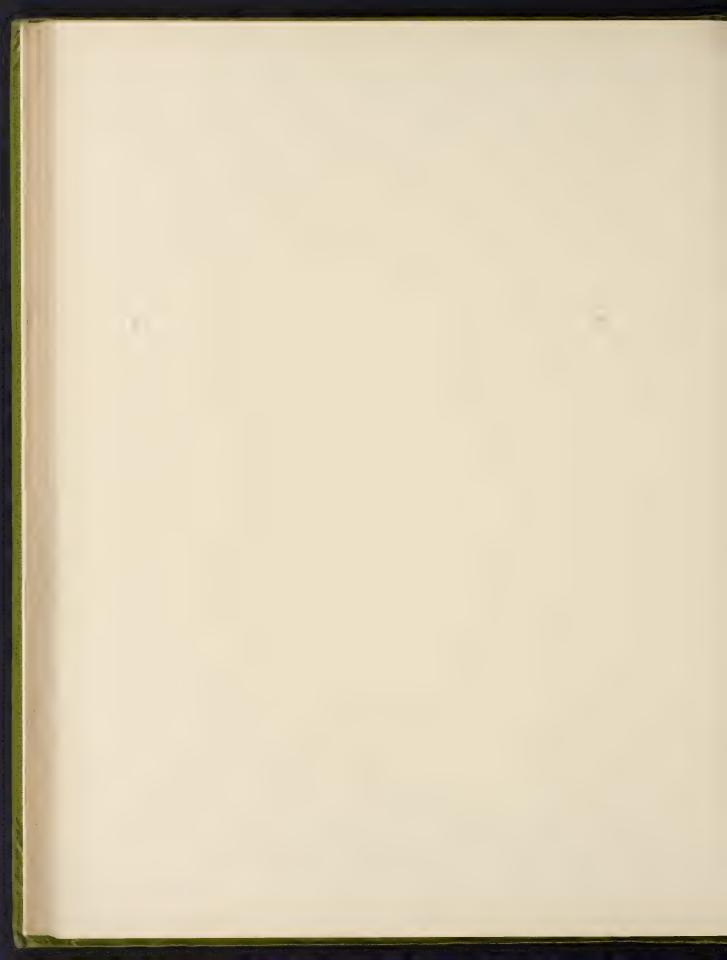




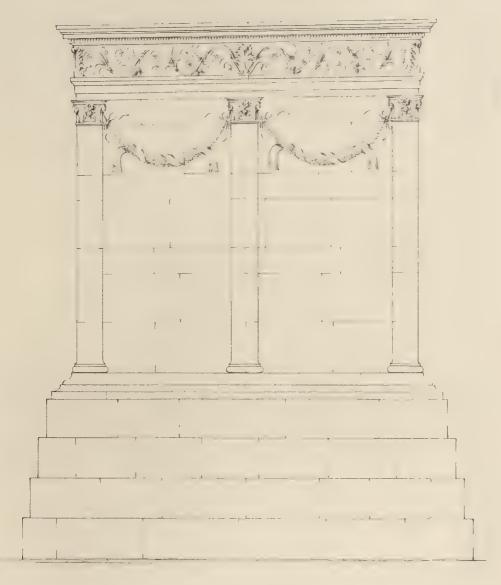








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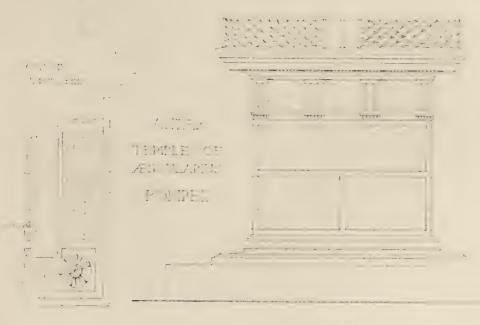


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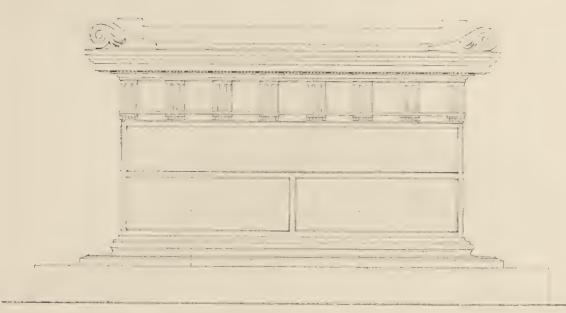
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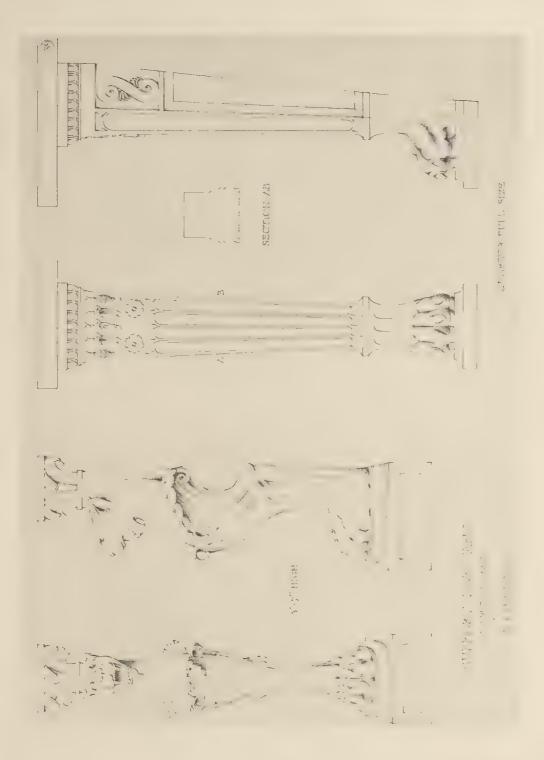




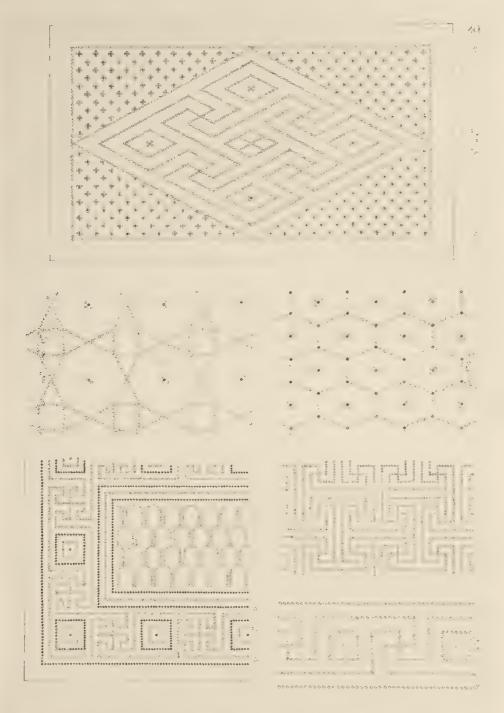


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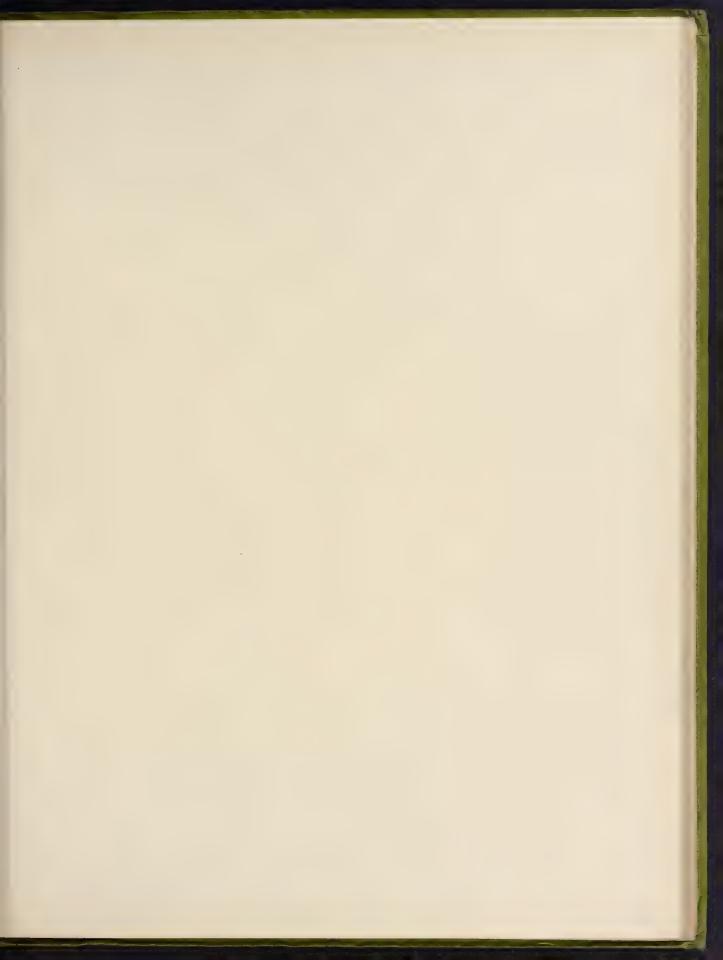




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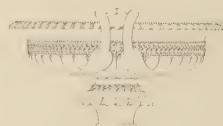






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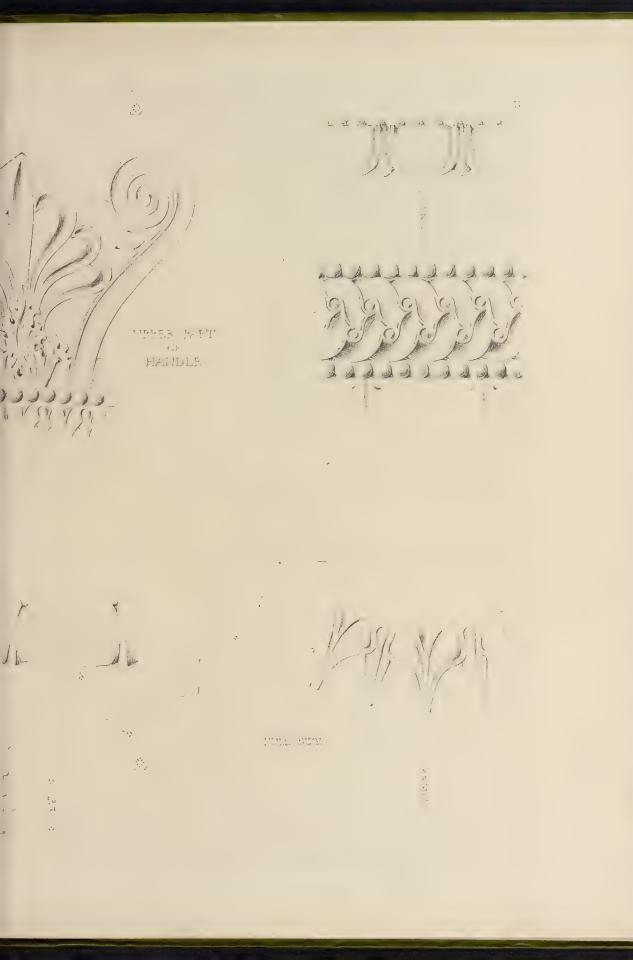


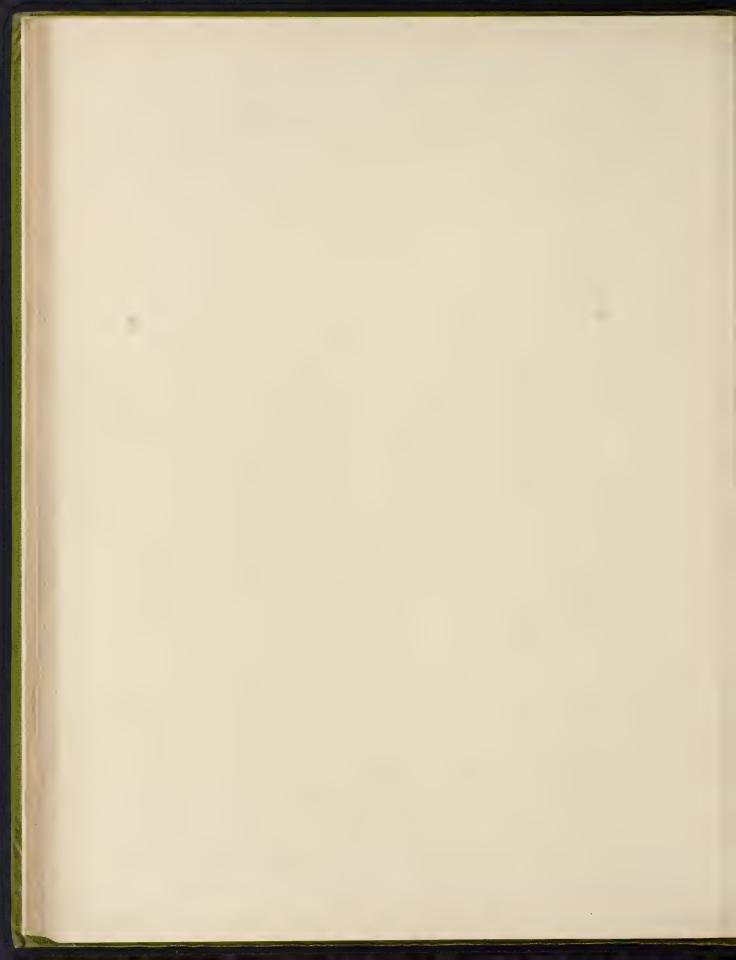


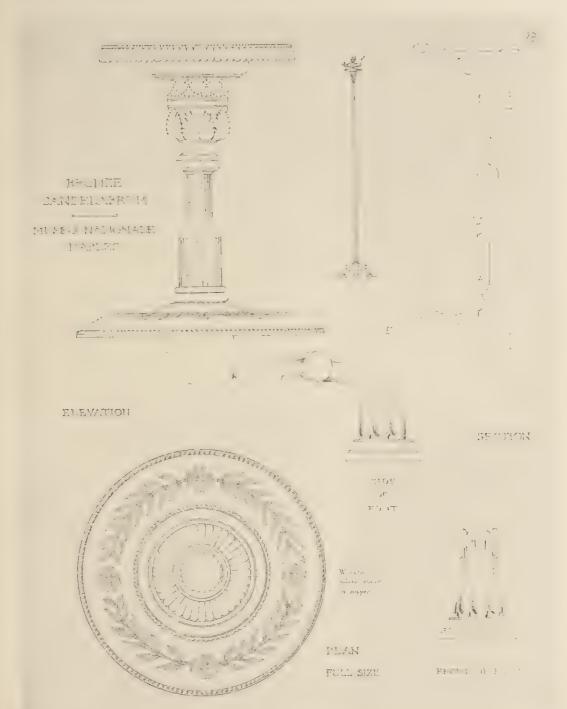
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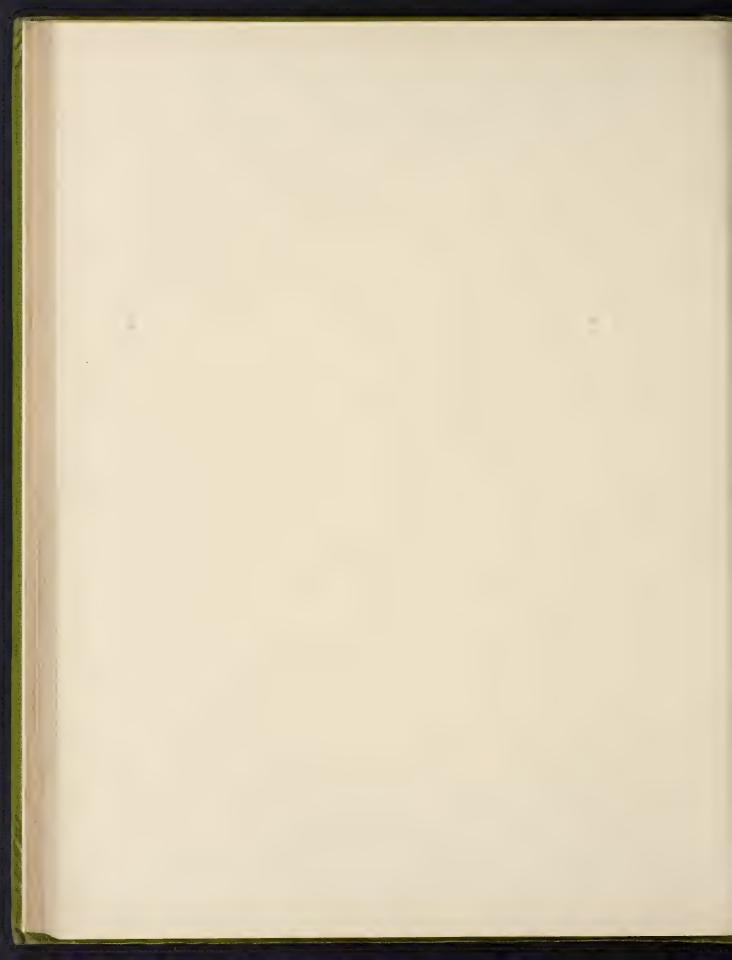
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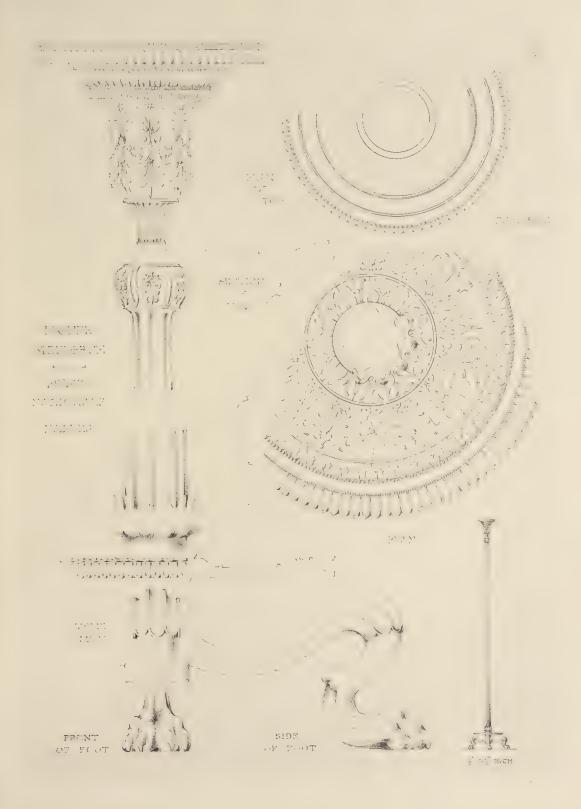
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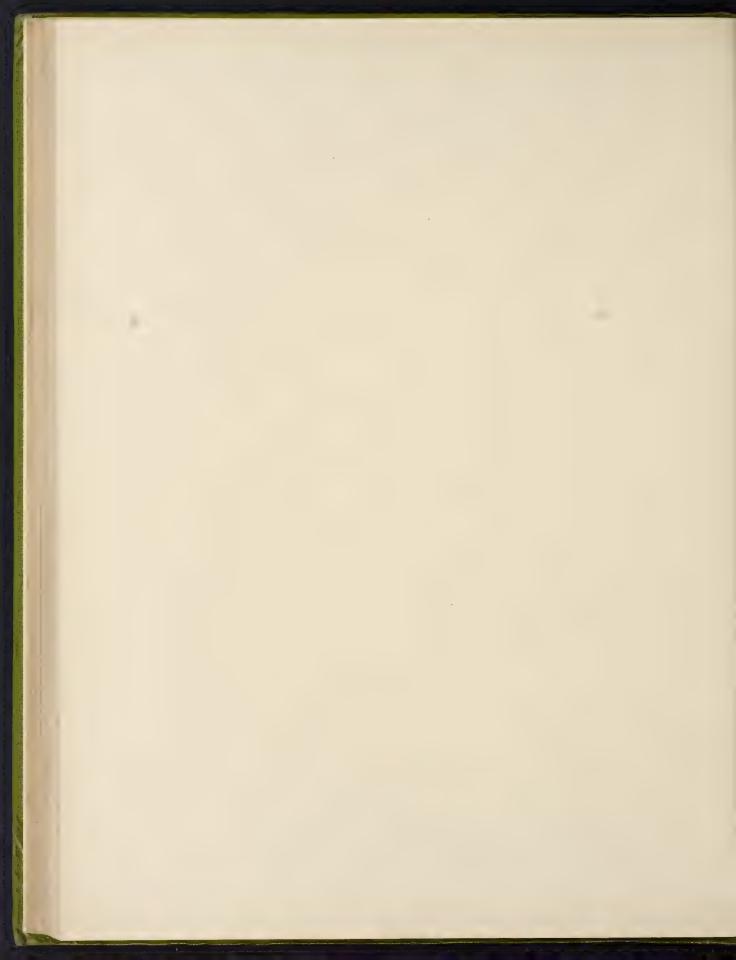


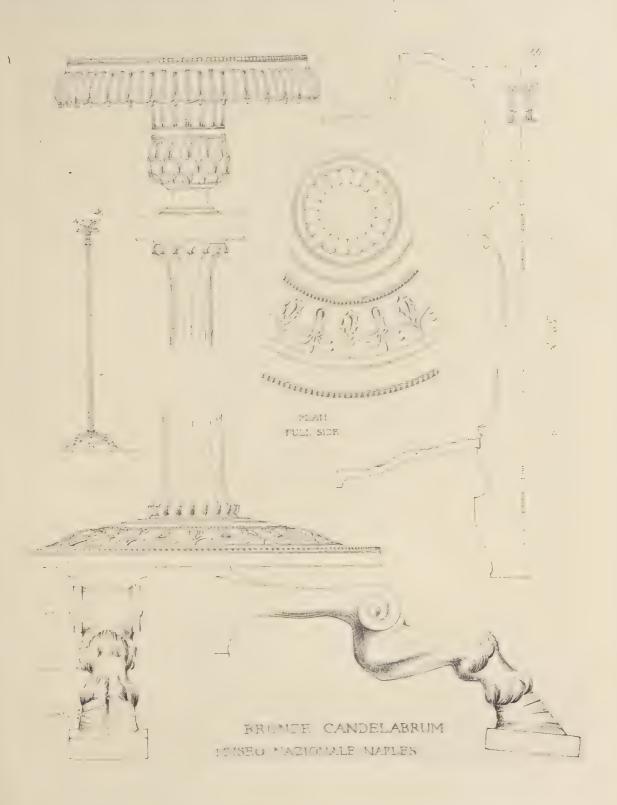




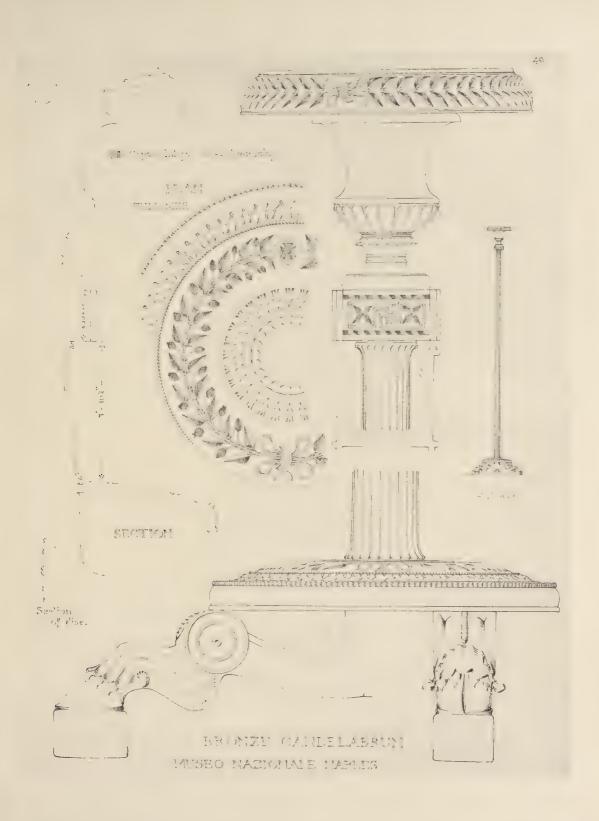




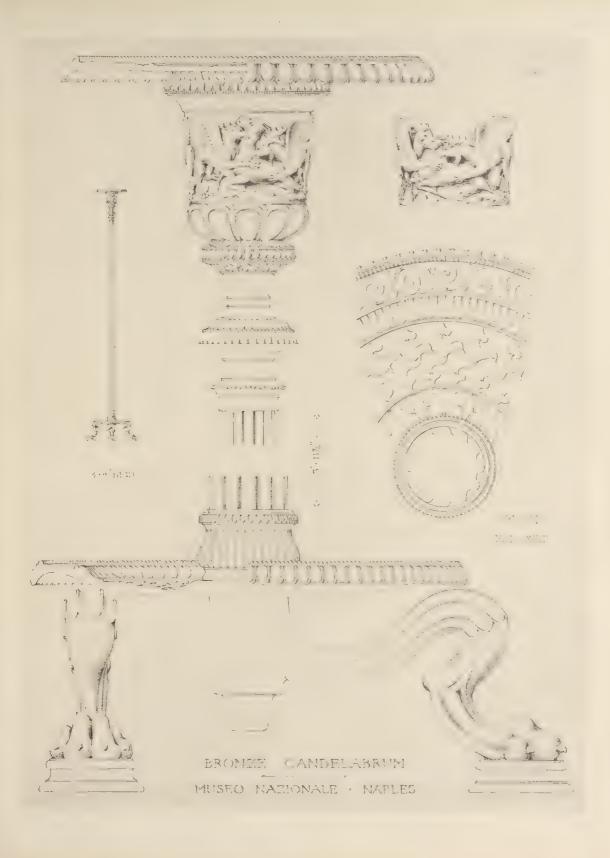




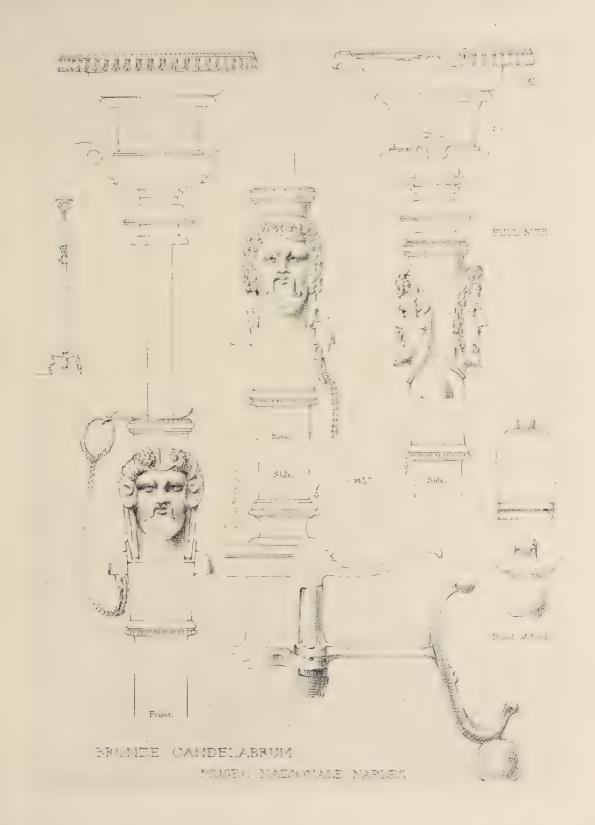








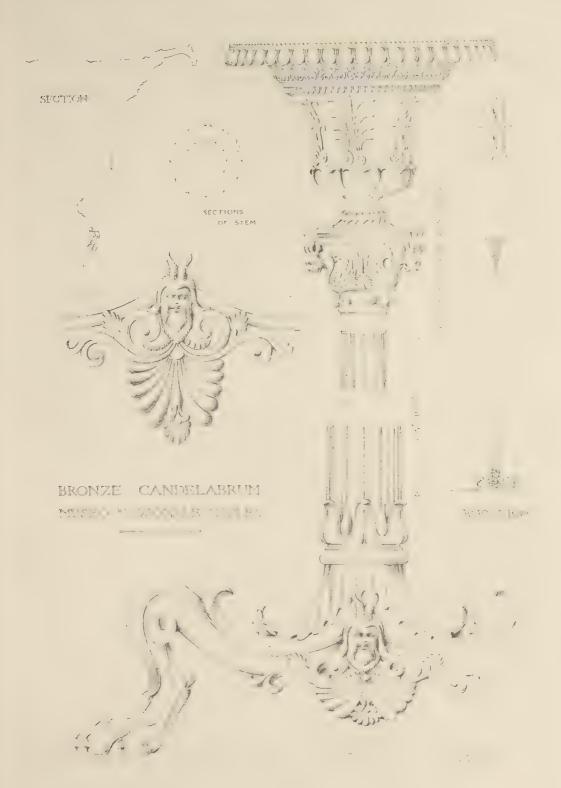




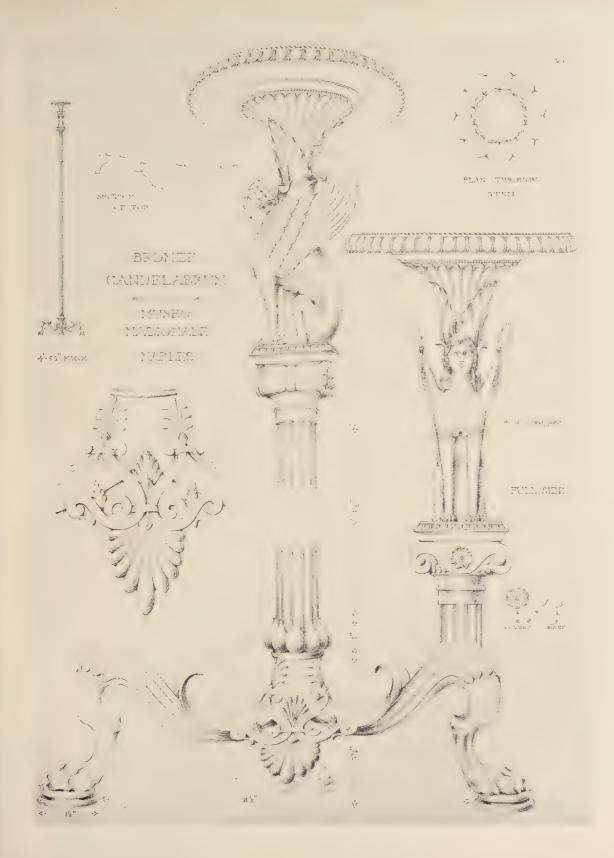


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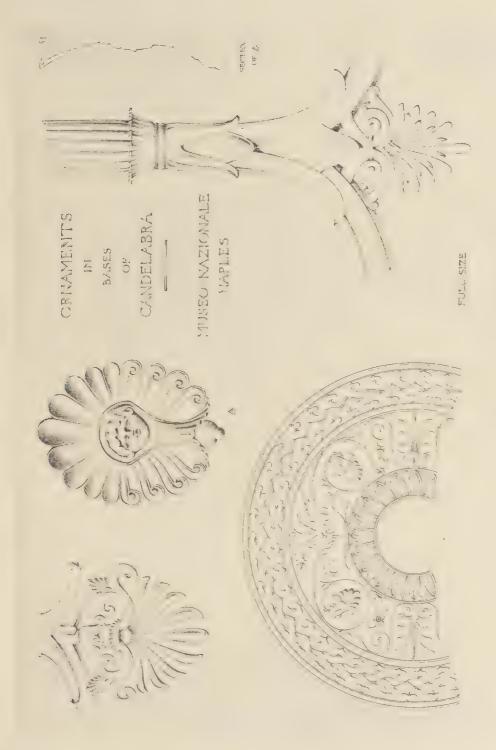








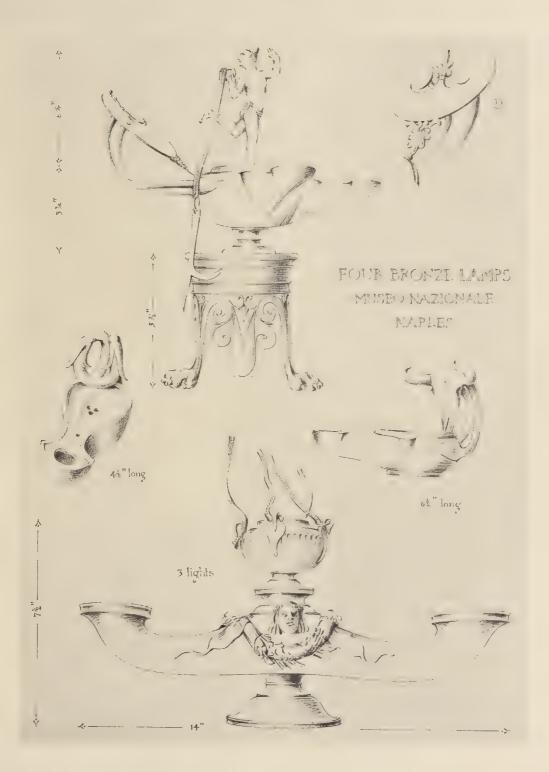


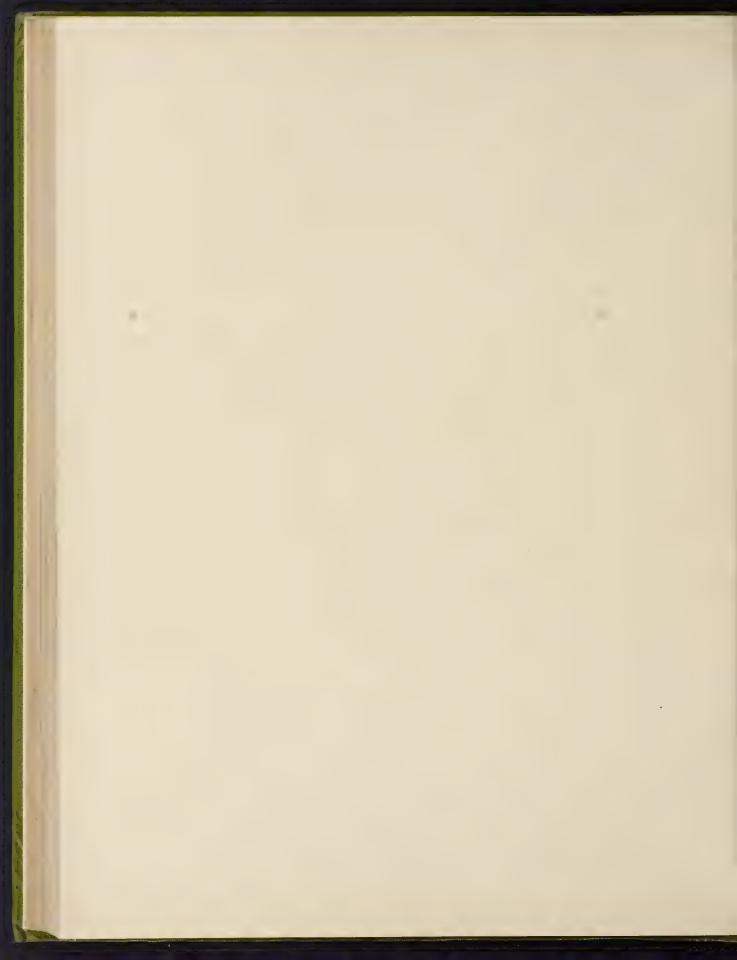




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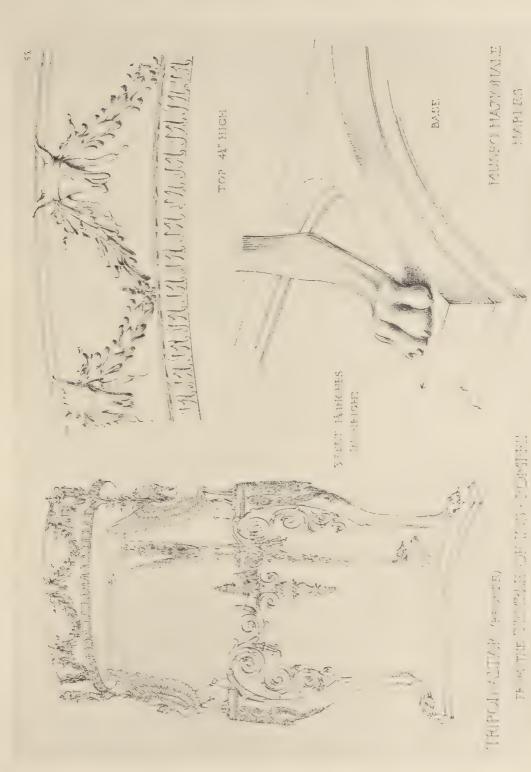


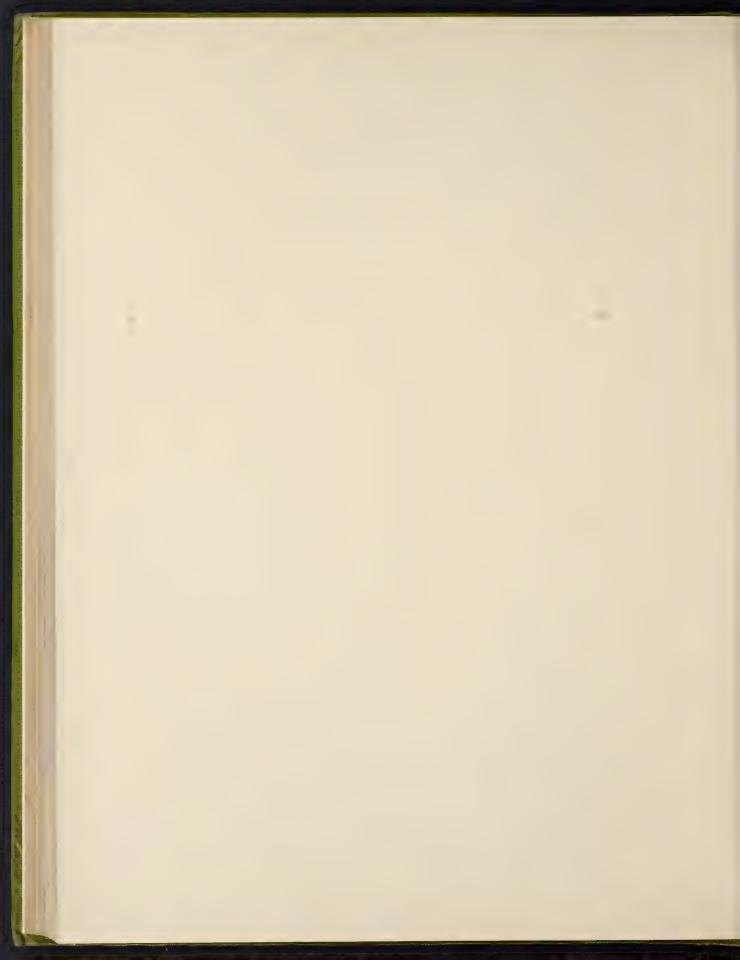


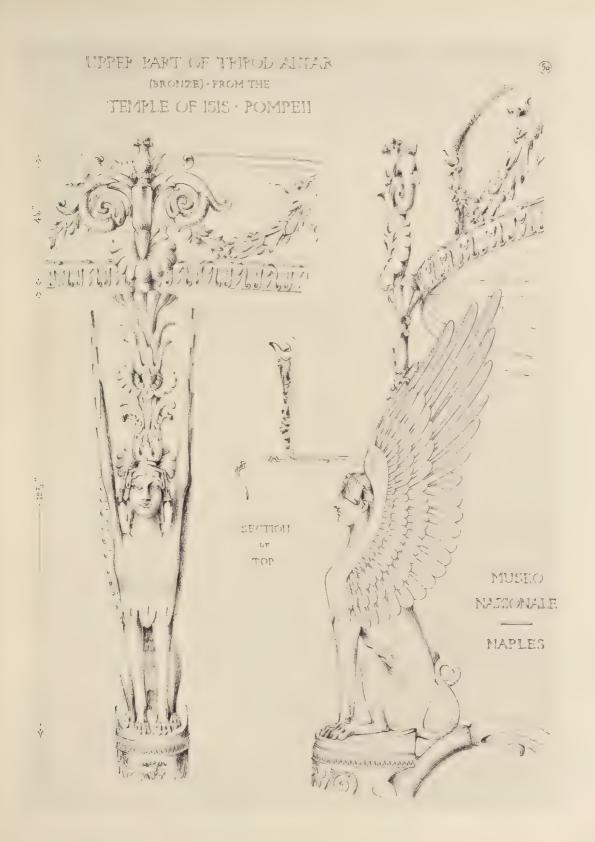


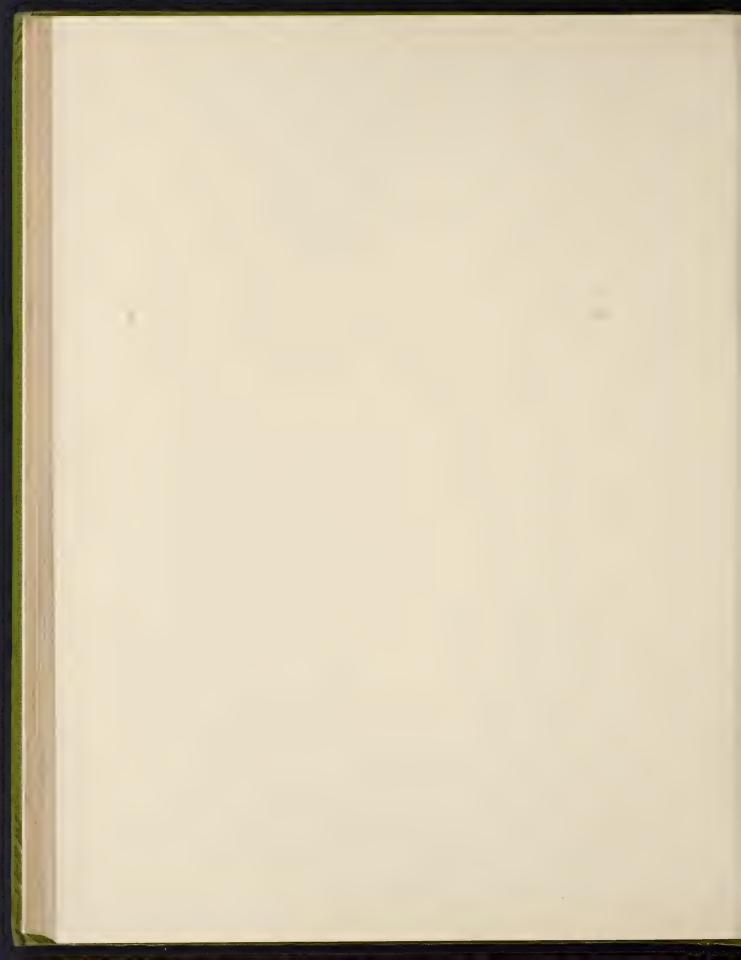
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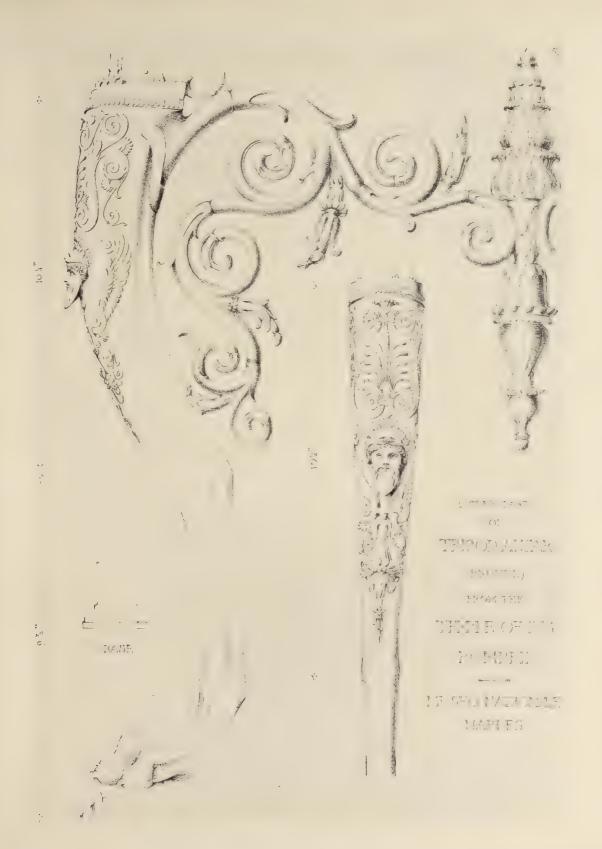


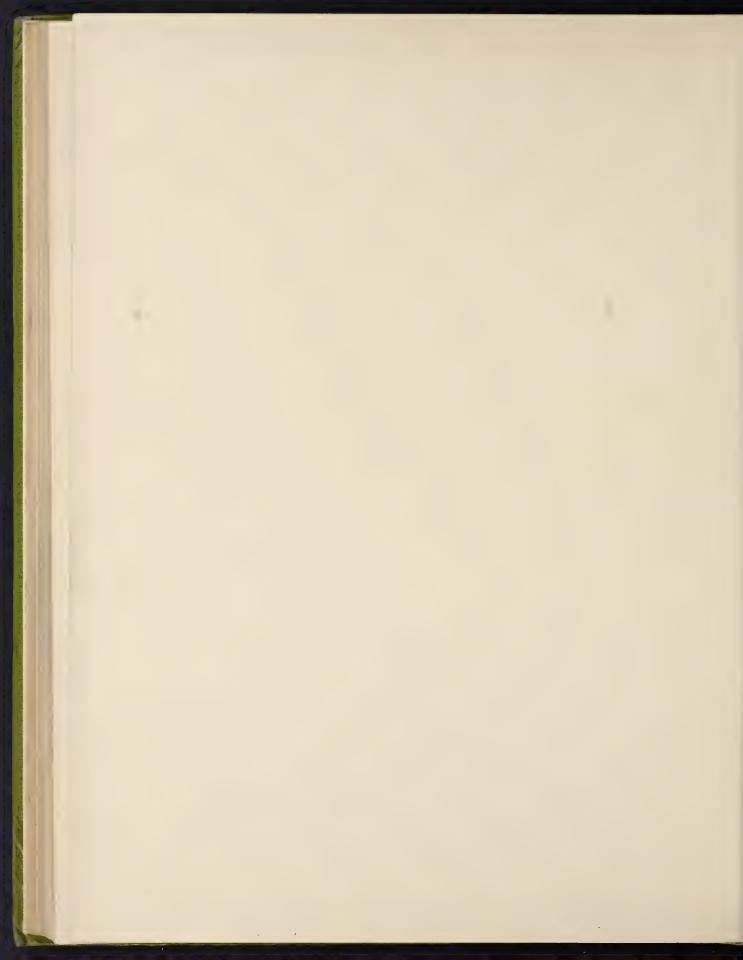






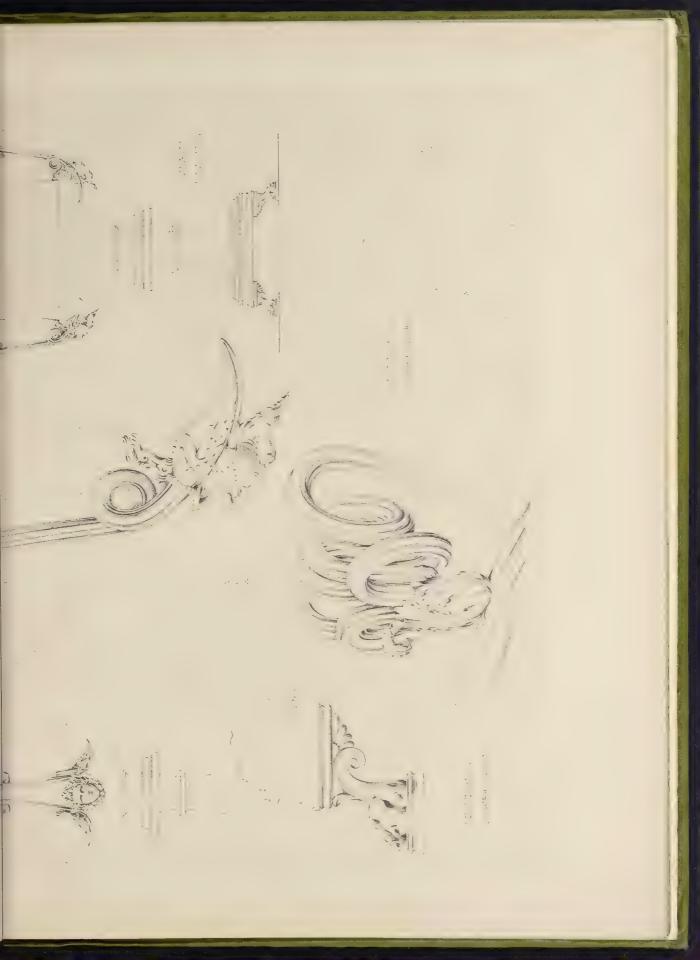


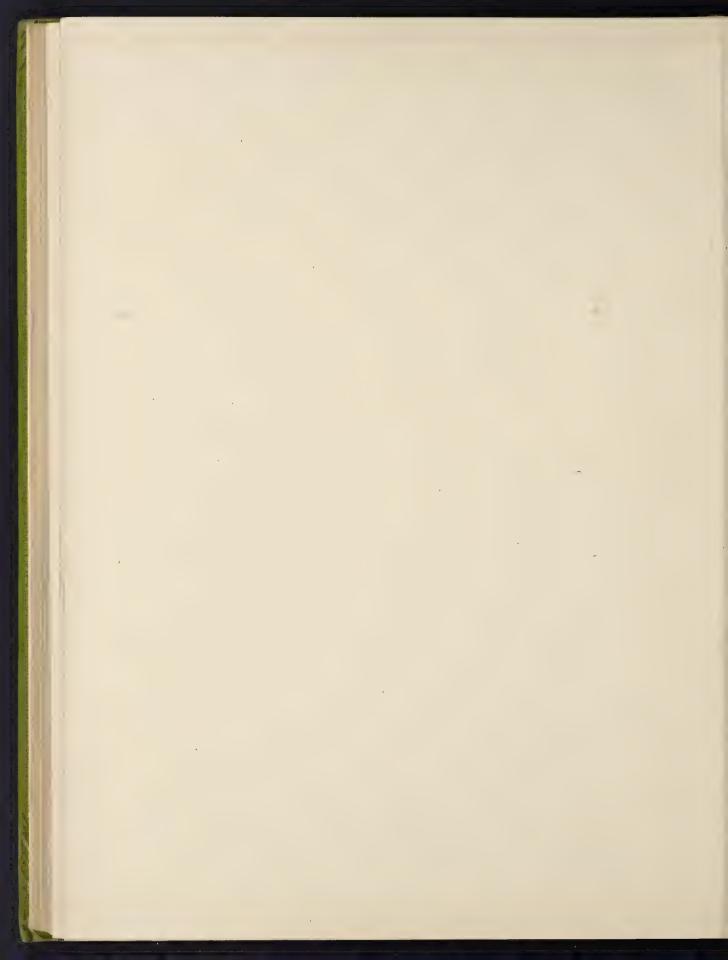


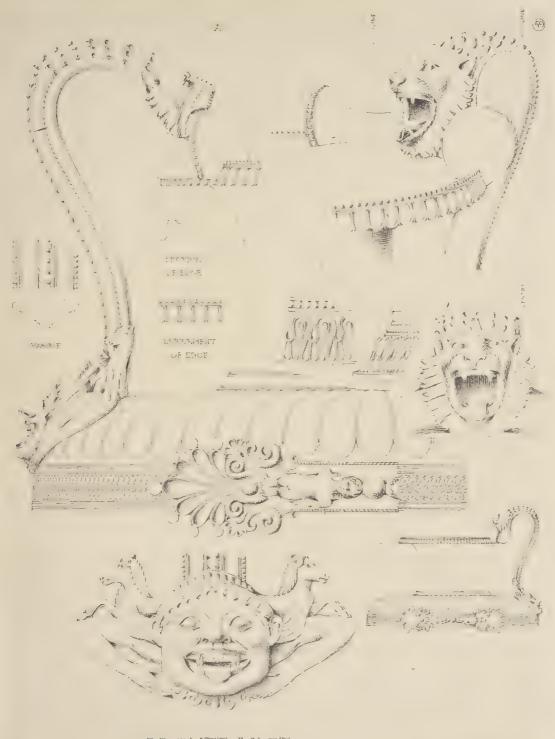












BRONZE VASE
MUSEO NAZIONALE NAPLES

